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真義大觀

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VOL VII

真義大觀

330

SELECTED RELICS

of

JAPANESE ART

Vol. VII.

EDITED BY S. TAJIMA.

觀大美真

第七冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1902.

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（身長臺座共一尺三寸八分）（帝室博物館陳列）

如意輪觀世音のことは、第一冊以來既に屢〻述べたれば、茲には之を略せり

茲に掲ぐる金銅像は、もと法隆寺所傳の寶物なりしを、御府に獻納したるものなり、臺座の緣に銘文あり其銘文に就きては、狩谷掖齋（有名なる考證家にして、天保六年卽ち西曆一八三五年、六十一歳にて歿す）が其著古京遺文に於て考證せる所最も詳明なり、曰く「歳次丙寅年正月生十八日記高屋大夫爲分韓歸夫人名阿麻古顛南無頂禮作奏也（以上銘文）、右金銅二臂如意輪觀世音像、藏在大和國法隆寺綱文庫、記在其座下、按丙寅推古天皇十四年也、正月生十八日、謂正月々始見之後第十八日也、當時未用曆日、非因月之明晦、莫知毎月之更改、故以月初見於西方爲朔、（中略）高屋連河內神別、神魂神十世孫、伊己止足尼大連之後、見姓氏錄、伊己止宿稱、舊事記作五十琴宿禰、世系詳見彼第五卷、大夫諱今不可知、凡金石之傳今日者、不有先於是者也而先人所未見、余客歳西遊、始得遇之、亦何幸耶」と、文中、記在其座下とあるは、卽ち歳次丙寅云々の銘文を指せるものにして、其中の顛字は恐らく願字の訛なる可く、阿麻古の三字は卽ち夫人の名ならんとは、同じく考證を以て聞えたる黑川春村（寛政十一年―慶應二年卽ち西曆一七九九年―一八六六年）の說なり、字體奇異にして措辭亦整はざるにより文意甚だ明晰ならざれども、此等先輩の解釋に依れば、高屋連たる高屋大夫が、其夫人阿麻古の爲めに此像を造りしものなるが如し、而して銘文中に記せる丙寅の干支を、古來推古天皇の十四年（西曆六〇六年）に當れりとし、此像は實に同年の作たるを疑はざりしが、近時に至り、更に說を爲す者あり、曰く、其寶冠、鐶釧、寶珞、垂髮の形狀及び裳の襞襞等すべて夫の推古天皇より天智天皇までの間（西曆第六世紀末より第七世紀の上半に至る）に專ら行はれし所謂止利佛師式に異り、希臘式又は健陀羅式の影響を受けたる次期の樣式なるが故に、此製作の年代たる丙寅は天智天皇の五年（西曆六六六年）なる可しと、然れども單に形體上の類似點のみを以て、古美術品批判の標準とすること果して當を得たるか、況んや假りに形體上の類似點を以てするも、其上半身の裸形にして、比較的腰部細く、且つ手臂の長きは、推古天皇時代の他の遺品にも似たりと云ふを得るをや、されば千有餘年の古物に就き、一二の類似點を捉へて僅々六十年の差を考定せんことは洵に容易の業にあらず、要するに此像は前冊に謹載せる御物觀世音金銅像と共に更に幾多の精査研究を要する稀有の貴重品と云ふ可し

BRONZE IMAGE OF CAKRAVARTÎ-CINTÂ-MAṆI AVALOKITEŚVARA.

(Height including base 1 foot 4⅜ inches.)

ARTIST UNKNOWN.

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

We have often spoken of the Avalokiteśvara Cakravartî-cintâ-maṇi in the previous volumes. The image here shown formerly belonged to the temple, Hôryûji, but was presented to the Imperial Household. There is an inscription on the lowest part of the base, to the following effect: "In the year of *Hinoyé-tora* (丙寅), on the 18th day of the first moon, Takaya-no Muraji made this image for the sake of his wife, or for a lady, named Amako." As to calculations to determine the exact time of *Hinoyé-tora* (丙寅), the opinions of connoisseurs differ. Some do not hesitate to identify the year with the fourth of the reign of Empress Suiko (A.D. 606), and such consider this image to be the oldest metal figure ever found in Japan. Others would assign it to a later period, i.e. the fifth year of the reign of Emperor Tenchi (A.D. 666), on the ground that the form of the diadem, the bracelets, and the necklace, the style of the skirt, and the manner of arranging the hair, differ from those seen in the work of Tori Busshi of the Suiko period, and declare that the figure is, in form, more like the images produced during the subsequent period, which is considered to have been influenced by the Gandhâra arts (Græco-Bactorian style). But it is very dangerous and unfair to judge of the age of old art-objects simply by their form and details of style; and besides, we have some images of the Suiko period like the present one in the matter of the nude body and slender waist. The difference of three score years is too trifling to be the subject of serious dispute in trying to determine the exact age of art-relics admitted to have been made more than 1,200 years ago, and it is an exceedingly difficult question to decide. Unquestionably the present image and that of Avalokiteśvara, reproduced in the last volume (also in the possession of the Imperial Household), are to be prized as extremely rare works of art, and are well worthy of being subjected to more minute investigation.

金銅像鑄造者 中村清兵衛

（明治三十三年二月二十五日）

前篇所載の二つの像は、何れも明治の初年、内務省の命令に依り、東京の鑄造者に鑄造せしめたるものにして、其の一は、明治二十八年、日清戰爭の終局に當り、大山元帥、西郷從道、樺山資紀、川上操六、伊藤博文、井上馨、山縣有朋、黑田清隆、西鄕從道、大山巖、野津道貫、寺內正毅、田中義一、奈良原繁、山本權兵衛、東鄕平八郎、秋山眞之、乃木希典、上村彦之丞、日高壯之丞

小野道風畫像(紙本淡彩) 傳賴壽法橋筆

(竪二尺三寸三分、横九寸五分) (帝室博物館陳列)

小野道風は參議刑部卿峰守朝臣の孫にして、正四位下大宰大貳葛絃の男なり、醍醐、朱雀、村上天皇の三朝に歷仕し、正四位下内藏權頭に進み、康保三年(西暦九六六年)十二月廿一日、七十三歳にて卒す(一説に康保元年、七十一歳にて卒すとも云へり)、最も書道に妙を得て、藤原佐理、藤原行成と共に本朝の三蹟と稱せらる、玆に掲ぐる畫上の置色紙の歌は、光孝天皇の皇孫是忠親王の御子右京太夫源宗于朝臣(天慶三年卽ち西暦九四〇年卒す)が嘗てきさいの宮の歌會に詠めるとき「はなる松のみとりも春くれは今ひとしほの色增りけり」と云ふ一首の下句を記せるものにして、道風朝臣の眞蹟なりと傳ふる所のものなり、然れども其假字の結體より察して、道風の筆には非ずと云ふの說あり、又此畫の筆者賴壽法橋は其傳未だ詳かならず、尊卑分脈、僧綱補任、古今著聞集等に、左大臣武智麿の末裔播磨守信理の三男賴壽權大僧都なる人出でたり、近江國延曆寺の康圓大僧正の弟子にして道風の卒後二十餘年に生れたる人なれば、玆に賴壽法橋と云ふ者夫れ或は此人ならんか、但し此畫の筆者は賴壽に非ずして右京權太夫藤原信實朝臣(卒年確かならず、或は云ふ文永二年卽ち西暦一二六五年、八十九歳にて歿せりと)なりと云ふ者あり、世に傳ふる道風の畫像此外尙二三あり、其中圖樣の本畫に同じくして信實の筆と稱せらるゝもの現に京都の福井成功氏所藏せり、唯彼れの絹本にして此れの紙本なるを異とするのみ、然れども仔細に此畫幅を檢覈し、紙質及び筆致の上より論ずれば、信實よりも一層古き人の作なるが如し、加之賴壽法橋筆と題簽したるは、夫の信實と其時を同うせる世尊寺經朝卿(從三位右京大夫行能卿の子にして、正三位に敍し、左京權大夫及び淡路守に任ぜられ、建治二年卽ち西暦一二七六年二月二日、六十二歳にて薨ず、其著後撰集あり)に外ならざれば、此畫を以て信實の筆とせんこと太だ所謂なしと云ふ可し、乃ち此畫は鎌倉時代(西暦第十二世紀の終より第十四世紀の中頃に至る)以前の物たること疑なし、而して若し是れ果して賴壽法橋なる人の筆ならんには、以て畫史の闕漏を補ふに足るものにして、實に稀世の御寶と稱す可し

ONO-NO DÔFÛ.

(Kakemono, coloured; 2 feet 3⅝ inches by 11¼ inches.)

SAID TO BE BY RAIJU, THE HOKKYÔ.

OWNED BY THE IMPERIAL HOUSEHOLD.

(WOOD-CUT.)

Ono-no Dôfû was superintendent of the Imperial Treasury under the Emperors, Daigo, Shujaku, and Murakami, and died in the year 966, aged seventy-three. He was most skilful in writing Chinese ideographs: being one of three scholars who were pre-eminent in the art (the other two being Sukemasa Fujiwara and Yukinari Fujiwara). The Japanese poem* on the coloured paper attached to the portrait, is said to have been written by Dôfû himself; but judging from the style of *Kana* used, it is the opinion of some that the writing cannot be attributed to him. To the left of the poem there is some more writing, by Tsunetomo Sesonji, to the following effect: "The portrait of Ono-no Dôfû, painted by Raiju, the Hokkyô" (Hokkyô being an ecclesiastical title conferred by the government). However, we are not certain about the artist. In a certain biography of eminent Buddhists, there is an entry of the name Raiju, the Gon-daisôzu (also a priestly title), who was born twenty years after the death of Dôfû: they may be one and the same person. According to some authorities, this portrait is by Nobuzané Fujiwara (of the 13th century, see VOL. III.); for there are two or three authentic portraits of Dôfû, of which one is attributed to Nobuzané † and this closely resembles our portrait in its design and execution. But in our opinion the picture here reproduced ought rather to be placed some time before Nobuzané, judging from the quality of the paper and the technique. This surmise is considerably strengthened by the fact that Tsunetomo, the writer of the words quoted, was a contemporary of Nôbuzané. In any case this portrait must be the production of a period anterior to the Kamakura epoch (from the end of the 12th century to the early years of the 14th). If, however, it actually is by Raiju, it fills a gap in the history of Japanese pictorial art and is to be held as one of the Imperial Household's most important treasures.

* It runs:—*Ima hito shio no iro masari keri*, being the latter half of the poem by Muneyuki Minamoto (died in 940), the first half of which is as follows:—*Tokiwa naru matsu no midori mo haru kureba.* The sense is:—The pine-tree, though evergreen, becomes even fresher and more beautiful when the warm spring approaches.

† A silk kakemono owned by Mr. Shigetaka Fukui, of Kyôto.

帝室博物館

小堀鞆音筆『源頼朝公像』

（縦二尺三寸三分、横八寸七分）

本図は、源頼朝公像を描いた絹本淡彩の掛軸である。頼朝公は、鎌倉幕府の開祖として、また武家政治の礎を築いた人物である。

本図の作者、小堀鞆音（一八六四―一九三一）は、明治・大正期を代表する歴史画家であり、東京美術学校（現在の東京藝術大学）の教授を長く務めた。鞆音は、有職故実に精通し、古典に基づく厳格な人物表現を得意とした。

本作は、鞆音の晩年、大正期の作と推定される。頼朝公は、右手に扇を持ち、左手を膝の上に置き、やや前方を見つめる。顔は、鞆音特有の、細い目と、やや誇張された鼻筋を持つ。衣文は、鋭い線で、力強く描かれている。

背景は、淡い墨の濃淡で、雲と山を表す。頼朝公の、武人としての気迫と、為政者としての思慮とが、一体となって、画面から、静かに、しかし、強く、伝わってくる。

絹の地は、経年により、全体に、黄味を帯びている。表具は、当時のままと、思われる。軸装は、金襴の、一文字と、茶の、無地の、表装である。

保存状態は、良好である。ただ、絹の、経年による、微細な、亀裂が、数箇所、見られる。

本作は、鞆音の、代表的な、人物画の、一点である。鞆音の、歴史画の、特徴である、厳格な、考証と、力強い、筆致が、遺憾なく、発揮された、作品である。

源頼朝公像

（縦二尺三寸三分、横八寸七分）

本作は、絹本淡彩の、掛軸である。作者は、小堀鞆音（一八六四―一九三一）である。鞆音は、明治・大正期を、代表する、歴史画家であり、東京美術学校の、教授を、長く、務めた。

本図は、源頼朝公を、描いた、肖像画である。頼朝公は、鎌倉幕府の、開祖として、また、武家政治の、礎を、築いた、人物である。

本作は、鞆音の、晩年、大正期の、作と、推定される。頼朝公は、右手に、扇を、持ち、左手を、膝の、上に、置き、やや、前方を、見つめる。顔は、鞆音、特有の、細い、目と、やや、誇張された、鼻筋、を、持つ。衣文は、鋭い、線で、力強く、描かれている。

背景は、淡い、墨の、濃淡で、雲と、山を、表す。頼朝公の、武人、としての、気迫と、為政者、としての、思慮、とが、一体、となって、画面から、静かに、しかし、強く、伝わってくる。

絹の、地は、経年、により、全体に、黄味を、帯びている。表具は、当時、のままと、思われる。軸装は、金襴の、一文字、と、茶の、無地の、表装、である。

保存、状態は、良、好、である。ただ、絹の、経年、による、微細な、亀裂、が、数、箇所、見、られる。

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源頼朝公像

（縦二尺三寸三分、横八寸七分）

本作は、絹本淡彩の、掛軸、である。作者は、小堀鞆音（一八六四―一九三一）、である。鞆音は、明治・大正、期を、代表する、歴史、画家、であり、東京、美術、学校、の、教授を、長く、務めた。

本図は、源頼、朝公を、描、いた、肖像、画、である。頼朝公は、鎌倉、幕府の、開祖、として、また、武家、政治の、礎を、築、いた、人物、である。

本作は、鞆音の、晩年、大正、期の、作と、推定、される。頼朝公は、右手に、扇を、持ち、左手を、膝の、上に、置き、やや、前方を、見つめる。顔は、鞆音、特有の、細い、目と、やや、誇張、された、鼻筋、を、持つ。衣文は、鋭い、線で、力強く、描、かれている。

背景は、淡、い、墨の、濃淡で、雲と、山を、表す。頼朝公の、武人、としての、気迫と、為政者、としての、思慮、とが、一体、となって、画面から、静かに、しかし、強く、伝わってくる。

絹の、地は、経年、により、全体に、黄味を、帯、びている。表具は、当時、のままと、思われる。軸装は、金襴の、一文、字

野遺風歌

銅板多寶塔出現圖

作者不詳

（竪二尺七寸四分、横二尺四寸八分、重量凡三十五貫餘）

大和國初瀬眞言宗大本山長谷寺藏

昔し多寶如來、菩薩行を行せし時、大誓願を發すらく、我が滅度の後、十方國土の中に於て法華經を說く者あらば、我が寶塔之を聽受せん爲め其前に現出して、爲めに證明し讚嘆して善哉と言はん、又我が寶塔の現出せん時、之を開いて我が身を四衆に示さんと欲する佛あらば、自から分身諸佛の十方世界に在る者を一處に還へし集む可し、然して後我が身卽ち現出せんと、而して釋迦牟尼佛の法華經を說くや、如來の七寶塔、地より涌出し、寶塔の中より大聲を發して佛の說法を讚嘆せり、釋迦佛乃ち如來の全身を四衆に示さんため、十方世界に在る自己の分身諸佛を集め、其集まり來りて皆獅子座に坐するを見、乃ち右指を以て寶塔の戸を開きしかば、一切衆會皆多寶如來の寶塔中に在りて獅子座に坐し給へるを見たり、如來又其半座を分ちて釋迦佛に與へ、釋迦佛塔中に入りて其半座の上に結跏趺坐し給へりと云ふ、玆に出せる銅板は以上の經說に本づきて鑄造したるものなり、塔の左右は釋迦佛說法の處にして、上部なる無數の佛體は十方國土より來集せる釋迦の分身諸佛なる可し、又塔の上層に安置せるものは舍利、中層のは阿彌陀佛、下層の二體は多寶如來と其半座を分ちて坐せしめたる釋迦佛なるを知る可し

此銅板の作者は何人なるか之を知るを得ざれども、下部に「歲次降婁漆寃上旬、道明率引捌拾許人、奉爲飛鳥淸御原大宮治天下天皇敬造」の銘あるを見れば、天武天皇の白鳳三戌年（西曆六七四年）七月上旬之を鑄造したるものなるを知る可し、又道明は弘福寺の僧にして、白鳳年間、勅を奉じて精舍を此處に建立し、豐山釋迦堂と號し、此銅板佛を其本尊としたりと云ふの傳說亦信を措くに足れり、後久しく長谷寺三層塔中に祕佛として安置し、耆宿の外、寺僧と雖も之を拜觀するを許さざりしが、明治九年（西曆一八七六年）其塔の火災に罹れる際、下部の一隅缺損し、其他の處々にも傷痕を留むるに至れり、故に缺損せる一隅は後纔に木彫を以て之を塡補せり

抑、此寶塔及び佛像の形式姿勢等は實に當代に於ける美術史上の模範として最も信憑す可きものなり、之を同時代に於ける他の諸佛像と比較對照するに、頗る甚深なる關係を有するを見る、例へば三層寶塔の如き、以て夫の寶篋院塔の濫觴とも見る可く、其左右の佛像は、法隆寺に傳はる鎚起の佛體、及び橘夫人の念持佛、若くは元と同寺に傳はり現今御府の有に歸せる金銅三尊佛等に至大の關係あるが如き是なり、而して塔の風鐸、左右の獅子及び天蓋等の如きも、一々之を穿鑿研究せば、美術史上及び考古學上幾多有益なる發見を爲す可く、其銘文亦金石文を考究する者に鴻益を與ふるものたるや論なきなり

IMAGES OF A THOUSAND BUDDHAS.

(A copper plate on which are embossed a thousand Buddhas, etc.; 2 feet 8⅜ inches by 2 feet 5⅜ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HASEDERA, HATSUSÉ, YAMATO.

(COLLOTYPE.)

The engraving here given represents the appearing of a pagoda (stûpa) from within the bowels of the earth during a sermon by Śâkyamuni, as the incident is narrated in the 'Lotus of the True Law.' At the sides of the legend engraved at the bottom of the plate, stand the two guardian deities, Nârâyaṇa and Vajrapâṇi: above each of these figures Śâkyâmuni is represented as preaching. In the centre of the plate is the pagoda of jewels (ratna-stûpa); in the first storey of which Buddha Bahu-ratna (Tahô), the lord of the pagoda, is sitting with Śâkyamuni, to whom—according to the 'Lotus'—the former has offered a seat; the second and the third storeys, respectively, contain Buddha Amitâbha and the sacred relics. The large and small images all around the central figures represent all the Buddhas and their incarnations as they appeared on this occasion.

Who the artist was who cast this plate, is not yet ascertained. The inscription might, if properly deciphered, help us in identifying him; for at the end it reads as follows:—"In the year of Hsiang-lou (降婁, the name of a constellation), Dômyô, with some eighty other men, made this for the sake of the Emperor ruling all under Heaven at the great palace of Asuka Kiyomihara." By this part of the inscription this much is made clear, that the plate was cast in 674, which is the year of Hsiang-lou during the reign of Emperor, Temmu, whose palace was called 'Asuka Kiyomihara no Miya.' Dômyô was a priest of Kôfukuji. By command of the Emperor he built a temple at Hatsusé, calling it Shaka-dô ('The Hall of Śâkyamuni').

This plate was formerly secreted in the five-storeyed pagoda of Hasedera and nobody was permitted to see it; but, unfortunately, the pagoda was destroyed by fire and the plate was injured in places, a portion of the legend being broken out and lost. The type of pagoda and the unique Buddhist images are especially noteworthy, and serve as specimens of old Buddhistic arts. It is closely related to several of the images and pictures of pagodas of that time. This plate seems to have given rise to the Hôkyô-in pagoda often to be seen in temples; and the images of Buddhas here shown are, somehow or other, connected with that, made by the hammer, at Hôryûji, which was formerly owned by the Court lady, Tachibana, and those of the Three Saints belonging to the Imperial Household. The bells hanging from the eaves of the pagoda, the lions at the foot of it, the sunshades over the Buddhas, the posture of the saint above (i.e. sitting on a chair),* and other details, will contribute much to the study of antiquities, as well as of ancient arts. The inscription itself will be made the subject of special investigation, as being one of the oldest of its kind.

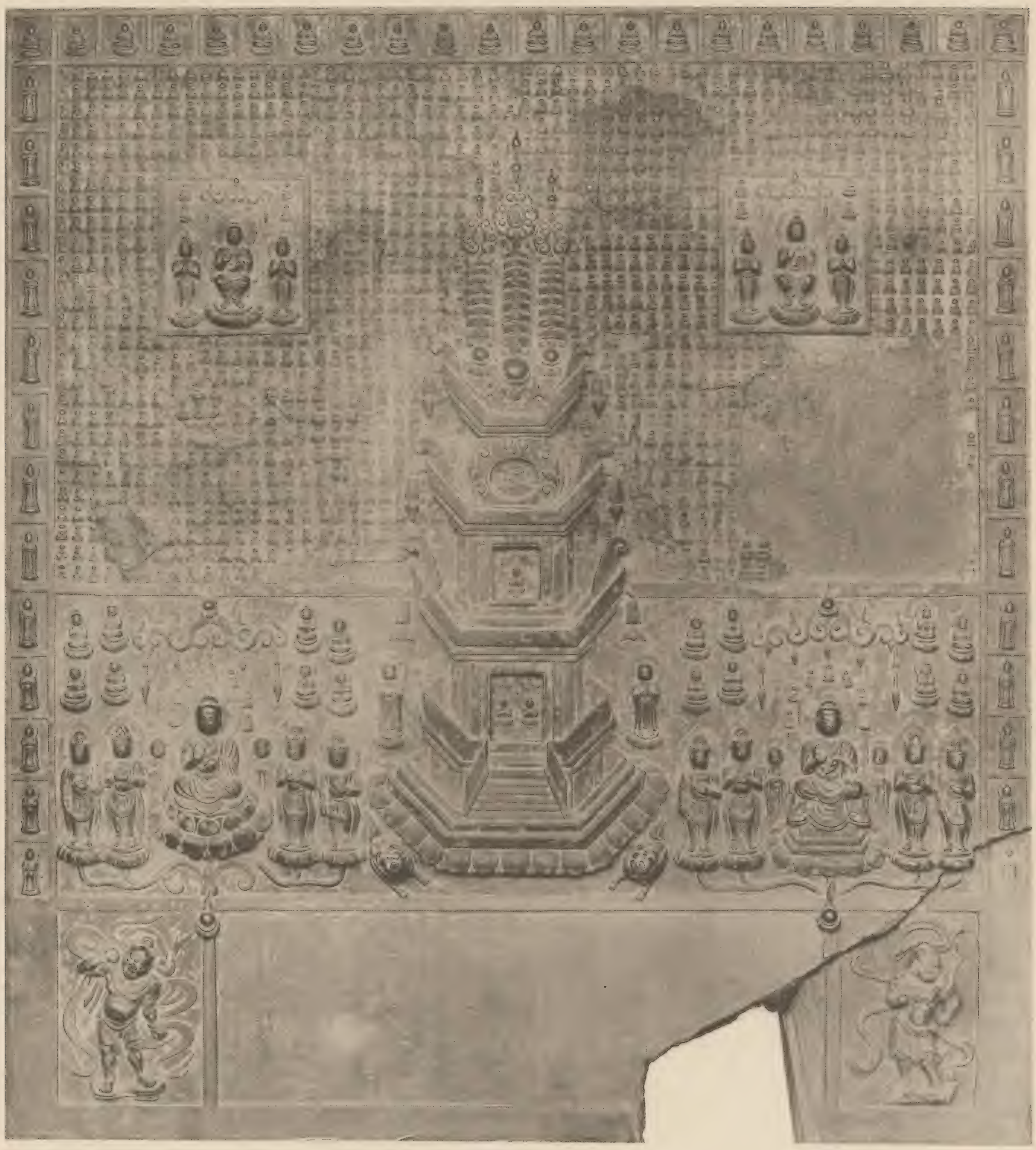
* This represents the would-be Buddha Maitreya (Miroku) who is often in this posture.

佛教考古學會出版圖譜

第二輯 第十三冊 第二十四冊 第二十五冊

人像圖錄 第三冊

本冊圖錄三百八十五枚中收錄奈良時代の作品に重點を置きつゝ、從來未だ世に紹介されざりし新資料を加へ、面目一新の感あり。殊に法隆寺の金堂壁畫の模寫、東大寺戒壇の四天王像、興福寺の阿修羅像、唐招提寺の鑑眞和尚像、法華寺の十一面觀音像、中宮寺の天壽國繡帳、法隆寺の百濟觀音像、薬師寺の三尊像、法隆寺の玉虫厨子、東大寺の不空羂索觀音像、法華寺の光明皇后像、唐招提寺の梵網經菩薩戒壇の四天王像、興福寺の十大弟子像、法隆寺の金堂壁畫の模寫、東大寺の不空羂索觀音像、法華寺の光明皇后像、唐招提寺の梵網經菩薩戒壇の四天王像、興福寺の阿修羅像



十一面觀世音菩薩乾漆像　作者不詳

（身長一丈）

大和國櫻井眞言宗聖林寺藏

茲に出せる十一面觀世音の像は、もと大三輪神社（今の官幣大社大神々社）の神宮寺なる大御輪寺の本尊なりしが、維新後神佛分離の爲め、同寺の廢せられし際、聖林寺の住僧請ふて此處に移安せるものなりと云ふ、按ずるに元と此像の安置せられたる大御輪寺は現今只、堂宇伽藍の舊趾を留むるのみにて、舊記の存するものなく、其開基の如きも、慶圓法師なりとの說あれども、天台座主たりし慶圓（天台第二十四代の座主、長和二年―寬仁三年卽ち西曆一〇一三年―一〇一九年）なるか、將た吉野龍門寺の慶圓（堯仁に從ひて灌頂法を受け、又顯密の碩德に謁して深く造詣する所あり、曾て解脫上人に請ぜられて大和總持寺の藥師佛を開眼せり、保延六年―貞應二年卽ち西曆一一四〇年―一二二三年）なるか、詳かならず、且つ同寺が果して傳說の如く慶圓法師なる人の開基なるや否やさへ確かなる證據の徵す可きなければ、此像と慶圓との因緣亦推考するに由なし、又此像を或は推古時代の作なりとし、又は天平時代の遺品なりと說く者あれども、種々の點より之を勘査するに、未だ定かに其時代を斷定するを得ざるものあり、但し其作法、趣致の上より之を察すれば、上推古時代（西曆第七世紀）に溯らず、下弘仁時代（西曆第九世紀）を降らざる物なるが如し、全體乾漆製にして、作法の優秀卓拔なる、本邦十一面觀世音の古像中、此像の如きは蓋し稀有なり、唯、惜むらくは安置の場所完全ならざる爲め、其膝部以下を撮影して世人に靈像の全體を示すこと能はざるを

LACQUERED IMAGE OF EKÂDAŚA-MUKHA AVALOKITEŚVARA.

(9 feet 11 inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SHÔRINJI, YAMATO.

(COLLOTYPE.)

The image of Avalokiteśvara here reproduced, is said to have been the chief object of worship in the monastery, Ômiwa-dera, belonging to the famous Ômiwa Shintô temple. After the great restoration the control of Shintô temples was taken entirely from the hands of the Buddhists and, consequently, Ômiwa-dera was destroyed by the prefectural authorities. The resident priest of the temple, Shôrinji, asked for this image and installed it in his temple. As there are no reliable records of the image or of the temple in which it was formerly deposited, several conflicting opinions are expressed about its date. Some would attribute it to the Suiko period (7th century); others to the Tempyô (8th century): but in our opinion it is unwise, and indeed impossible, to assign it to any exact date. The design, as well as the workmanship, does not go back so far as the Suiko period, nor does it come down so late as the Kônin period (810–823). The whole image is lacquered and indicates surpassing skill in the art. It is, no doubt, one of the best images of this Avalokiteśvara in Japan. We had some difficulty in photographing it on account of the imperfect arrangement of the shrine, and cannot reproduce the lower part of the image.

十一面觀音菩薩像　竹内清不氏

（重量一二キロ）

北條圖書社員吉岡義林寄贈

千二百餘年以前の作品である。此の像は高さ一尺一寸五分三厘、幅五寸三分三厘の銅製の菩薩像である。固定の鋳型を用ひて一人で鋳造したものと思はれる。本像は頭部、胸部、腹部、脚部の五部に分れてゐる。頭部は中空で、胸部は中空の中に胸部と腹部を鋳造した。脚部は中空で、脚部は中空の中に脚部を鋳造した。頭部と胸部、胸部と腹部、腹部と脚部とは、ほぞ穴に差し込んで、ほぞ穴の周囲を鑞付けにしてある。

この像は、頭部の中央に、頭部と胸部とを貫いて、胸部と腹部とを貫いて、腹部と脚部とを貫いて、一本の心棒が通してある。この心棒は、頭部の中央から、胸部の中央を通り、腹部の中央を通り、脚部の中央を通り、脚部の下端まで、一本の棒である。この心棒は、頭部と胸部とを結ぶ部分、胸部と腹部とを結ぶ部分、腹部と脚部とを結ぶ部分、脚部の下端の部分、の五箇所で、この像を支へてゐる。この心棒は、頭部と胸部とを結ぶ部分、胸部と腹部とを結ぶ部分、腹部と脚部とを結ぶ部分、脚部の下端の部分、の五箇所で、この像を支へてゐる。この心棒は、頭部と胸部とを結ぶ部分、胸部と腹部とを結ぶ部分、腹部と脚部とを結ぶ部分、脚部の下端の部分、の五箇所で、この像を支へてゐる。

不空金剛阿闍梨畫像(絹本着色)　傳支那唐朝李紳筆

眞言七祖畫像七幅中の一幅

(竪七尺、横四尺九寸八分)

京都眞言宗大本山敎王護國寺(東寺)藏

不空金剛阿闍梨は、もと南天竺の人、法諱を智藏と云ふ、幼にして聰明群を絶し、年十四にして金剛智三藏(南天竺の人にして、支那密敎の祖)に師事して眞言の奥祕を極め、支那密敎の第二祖となれり、唐の玄宗の開元二十九年(西暦七四一年)詔命を奉じて天竺に遊び、龍智阿闍梨に遇ひ、金剛頂瑜伽、大悲胎藏、五部灌頂、眞言祕典等を受け、天寶五年(西暦七四六年)多くの梵經、兩界曼荼羅法、尊容圖式等を將來せり、玄宗深く師を崇敬し、肅宗、代宗亦之に歸依し、三朝皆仰いで灌頂國師と爲し、尋で大廣智不空三藏の號を賜ふ、太暦九年(西暦七七四年)六月示寂す、春秋七十、代宗、朝を廢すること三日、謚するに大辯正廣智三藏和上の號を以てす、師譯する所の密嚴、仁王等七十餘部、一百二十餘卷あり、得法の弟子惠果阿闍梨は亦眞言七祖の一人にして、我國眞言宗の開祖弘法大師(寶龜五年—承和二年卽ち西暦七七四年—八三五年)は實に其神足なり

玆に掲ぐる不空金剛阿闍梨の尊容は、東寺の寶物中、古來最も有名なる眞言七祖(龍猛、龍智、金剛智、不空金剛、善無畏、一行、惠果)畫像七幅中の一なり、其中龍猛、龍智は弘法大師の筆に係り、其餘の五幅は唐の李紳が描けるものにして、大師の將來せるものなりと云ふ、李紳の傳は畫史に見えざるにより、其如何なる人なるか、之を知るに由なし、或は云ふ李紳は李眞と同人なりと、然れども李眞の傳また詳ならず、唯、唐の德宗帝時代の人にして、貞元年中(西暦第八世紀の末)招福寺の庫院に鬼子母神を畫き、團塔院にも花鳥畫を遺せし由を京洛寺塔記に記せるのみ、されば此畫に對觀比較す可き資料固より他に存せずと雖も、若し果して李眞なりとせば、不空金剛阿闍梨と略、其時代を同うせる人なり、故に之を阿闍梨の眞容とし、且つ唐畫の標本として珍重す可きこと勿論なり、畫上に木筆飛白にて書ける梵漢の題名及び下部の讃語(字體分明ならざる箇所多きにより、玆に掲ぐる木版には之を省きたり)は弘法大師の筆なりと云ふ、夫の有名なる國學者屋代弘賢(天保十二年卽ち西暦一八四一年、八十四歳にて歿す)嘗て此七祖の畫幅を鑑賞して、唐人の畫は中土(卽ち支那)に於ても至て尠く、只、賞鑑家目錄に記載せるあるのみ、されば五幅唐筆(二幅は大師の筆)誠に以て稀代の珍蹟なり、又飛白の書和漢とも中古斷絶せるに、弘法の題字今に殘れること、彼是一方ならざる名物なりと、以て此畫幅の如何に尊重す可きやを知る可し

AMOGHA-VAJRA (FUKÛ-KONGO).

(One of a set of seven Kakemono, coloured; 6 feet 10 ¾ inches by 4 feet 11¼ inches.)

SAID TO BE BY LI CHEN (CHINESE).

OWNED BY THE TEMPLE, KYÔ-Ô-GOKOKUJI (TÔJI), KYÔTO.

(WOOD-CUT.)

Amogha-vajra, Âchârya (the teacher), a native of Southern India, went to China while yet a boy and studied the mystic doctrine of Tantra (Charms) under Vajra-bodhi (Kongô-chi) who was also a native of India and the founder of the Tantra sect in China. The Emperor, Hsuan-tsung, hearing of Amogha-vajra's attainments, ordered him to return to India in 741 for further study of the Law. While away from China he met Nâga-bodhi (Ryû-chi) in Southern India and received the transmission of the doctrine, Yogâchârya, the method of baptism, Abhiseka, and several other Tantra texts. He returned to China in 746. He was much respected by the Emperor, Hsuan-tsung, and by his successors, Su-tsung and Tai-tsung. He died in 774, aged seventy. His Chinese translations from Sanscrit amount to 70 texts and 120 volumes. Hui-kuo, one of the seven patriarchs of the Tantra doctrine, was a direct disciple of Amogha-vajra, and Kôbô Daishi, the founder of the Shingon sect of Japan, was Hui-kuo's pupil.

The portrait here reproduced is one of a set of seven Kakemono belonging to Tôji. The set is famous as having been imported by Kôbô himself and is attributed to an artist of the Tang dynasty (A.D. 618–922), named **Li Chen** (李紳). However, we know nothing of this Li Chen, as the name does not appear in any extant art-history. Some identify him with Li Chen (李眞), who flourished during the reign of Te-tsung and who is said to have painted the figure of Hâritî, 'The Mother Demon,' on the wall of the temple, Chao-fu-ssu, in the period of Chen-yuan (end of the 8th century). But at present we have no authentic picture by Li Chen with which to compare this one in order to determine its genuineness. If the latter hypothesis proves to be the truth, the artist was a contemporary of Amogha-vajra, and the picture may be considered a life-portrait of the Indian priest. The Chinese and Sanscrit characters on the picture were written by Kôbô Daishi; the Sanscrit reads 'Amogha-vajra.' This and four others of the set (two of the seven portraits were painted by Kôbô Daishi) have been jealously treasured by old authorities and are indeed excellent representatives of the Tang arts; the more precious because all others have been lost in China itself.

不空金剛圖謨遺蹟考

（第十五、蘇四五十六頁）

梵漢兼言宗大本山盛王墨國宏(東京)藤

第一の一　論

天寶五年(西暦七四六年)冬十月、唐の玄宗皇帝は、勅して、北天竺の烏茶国に、金剛智三蔵の弟子、不空三蔵を、使として、遣わされた。

不空三蔵は、中国の、長安に、来て、大興善寺に、住して、密教を、広めた。

天宝十五年(西暦七五六年)、玄宗皇帝は、蜀に、難を、避けて、馬嵬に、来た。

三載の後、安禄山の、反乱が、平定して、長安に、帰って、来た。

時に、不空三蔵は、大興善寺に、住して、密教を、広めていた。

三日、霊武に、行幸した。

時、一百二十歳の、李輔国が、政を、執っていた。

宗の開元年間、法名、金剛智三蔵は、南天竺、海の、国の、人である。

金剛智三蔵は、大師、龍猛菩薩の、正統を、受けた

藥師如來木像

（身長五尺六寸四分）

傳弘法大師作

山城國高雄眞言宗神護寺藏

神護寺は洛西の一名勝にして、紅葉を以て稱せらる、昔し神護景雲年中（西暦七六九年）僧道鏡の非望を抑制して大功ありし和氣清麻呂、宇佐八幡宮の示現に感ずる所あり、延暦年中（西暦第八世紀の末）私に伽藍を河内國に建て、藥師佛を本尊として安置し、神願寺と號す、後朝廷、清麻呂の功績を追嘉し、神願寺を以て定額寺に預からしめしが、天長元年（西暦八二四年）九月、河内守和氣眞綱及び彈正少弼和氣仲世等、勅許を得て更に今の地に移したり、翌年（西暦八二五年）淳和天皇、空海（弘法大師）に勅して此寺に住せしむ、九月奏請し、寺號を改めて神護國祚眞言寺と名づけ、同月勅額を授く、大師乃ち高足沙彌等を率ゐ、國家の爲め眞言三密の法を勤修したりと云ふ、此の如く當寺は大師が眞言密敎を流布せし瑜伽道場なるが故に、大師に緣故ある寶什の現存するもの一にして足らず、而して玆に出せる藥師如來木像の如き、同寺の本尊にして、大師の作と稱せらるゝものなり、其體內には大師が同寺建立の際發見せる小形の佛體を納めありと云ふ、其姿體は倭くして頗る肥胖なれども、刀法精妙、毫も弛緩の處なし、而して全體の樣式は夫の南都唐招提寺式の一變したるが如き觀あり、實に京洛中屈指の名彫刻と云ふ可し、其體軀の姿勢、刀法等に依りて察するに、所謂弘仁式の最も初期（西暦第九世紀の初）に屬す可きものなること疑なきが如く、寧樂朝より藤原時代に至る過渡時代の遺品として美術史上缺ぐ可らざる靈像と稱す可し

WOODEN IMAGE OF BUDDHA BHESHAJYA-GURU.

(5 feet 7 inches in height.)

SAID TO BE BY KÔBÔ DAISHI.

OWNED BY THE TEMPLE, JINGOJI, TAKAO, YAMASHIRO.

(COLLOTYPE.)

The ground of the temple, Jingoji, otherwise known as Takao-san, are noted for their maple-trees. The temple was originally in Kawachi and is said to have been built by Waké-no Kiyomaro toward the end of the 8th century. Imperial permission having been granted, his descendants removed it to the present site, near Kyôto, in 824. In the following year Emperor Junwa commanded Kôbô Daishi to reside there and to perform religious rites for the Throne. The object of worship installed in the temple is the wooden image of Buddha Bheshajya-guru, here reproduced, which is said to have been carved by Kôbô Daishi. Though the figure is short and stout, the rules of the art of carving are strictly and freely carried out. While the authorship is still open to question and cannot be stated here with anything like certainty, on the whole we do not hesitate in regarding it as a production of the early period of the Kônin style (early years of the 8th century), and as a fine representative of the transition period between the Nara and the Fujiwara eras. A tradition says that Kôbô Daishi deposited inside the image a small statue of Buddha which was discovered while building the temple.

愛知県犬山市入鹿池

由井醒窓氏寫眞

(第四圖)

愛知県犬山市

犬山市の一名勝として著名な入鹿池は、面積三百五十町歩、周囲三里半(直徑約六町)の大池で、その水源は主として犬山市の東北に連なる入鹿山脈の一部を成す三ノ峰、大ノ峰、小ノ峰、三ノ峰、大ノ峰、小ノ峰、三ノ峰、大ノ峰、小ノ峰、

阿彌陀、觀世音、善財童子畫像(絹本着色)　筆者不詳

第一　阿彌陀如來（竪六尺一寸四分、横四尺八寸五分）
第二　觀世音菩薩（竪六尺三分、横五尺七寸五分）
第三　善財童子（竪六尺六分、横一尺八寸二分）

大和國眞言宗法華寺藏

茲に出せる三幅の佛畫は、稀世の名品にして、古來傳へて光明皇后(聖武天皇の皇后、太寶元年―天平寶字四年卽ち西暦七〇一年―七六〇年)の御臨終懸なりと云ふ、御臨終懸とは、蓋し皇后崩御の際、枕上に懸け置かせ給ひし物と云ふの意なる可し、中幅は阿彌陀如來にして、右幅の蓮臺を捧ぐる者は觀世音なること明かなれども、其背部に天蓋を捧ぐる所の一體及び左幅の幢幡を持するは、如何なる菩薩なるか、之を明言するを得ず、或は云ふ天蓋を捧ぐる者は大勢至菩薩なりと、然れども是れ固より經文に合したるの說にあらず、更らに幢幡を持する者は善財童子なりと云ふ、善財童子は華嚴入法界品に說く如く、文殊菩薩の敎により て發心せしものなるが、是れ亦幢幡を持するの典據あるを知らず、今案ずるに、前者は恐らく二十五菩薩中の普賢なるべく、後者は又彼の藥上菩薩にはあらざるか、三幅の幅員各〻相同じからざるより察すれば、是れ或は阿彌陀來迎圖幅などの年を經て毀損し、一部の僅に殘れるを改裝したるものなる可し、然らずんば、元來同筆對偶にあらざりしものを集めて後人强て三幅對と成せしものならん、兎に角に全體に就て之を評すれば、其描法の溫雅にして、其筆致の優美なる、三幅いづれも皆稀有の逸品にあらざるはなし、但し之を光明皇后在世の頃卽ち天平時代(西暦第八世紀)のものとせんより、寧ろ藤原時代(西暦第十一世紀の初頃)の作品とするの允當なるを覺ゆ、年代の久しき、剝落燻染甚しくして、畫面の鮮明ならざるは眞に遺憾の極なり

AMITÂBHA, AVALOKITEŚVARA, SHAN-TSAI (THREE KAKEMONO).

I. Buddha Amitâbha (coloured; 6 feet 1 inch by 4 feet 9¾ inches.) **II.** Bodhi-sattva Avalokiteśvara (coloured; 5 feet 11¾ inches by 5 feet 8⅓ inches.)
III. Kumarâbhûta Shan-tsai (coloured; 6 feet by 1 foot 9¼ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HOKKEJI, YAMATO.

(I—II, COLLOTYPE; III, WOOD-CUT.)

The three pictures here reproduced are well-known in Japan, for they are said to have been hung over the death-bed of Empress Kômyô (consort of Emperor Shômu, 701–760). The central one is Buddha Amitâbha. The one holding a lotus throne in his hands is Bodhi-sattva Avalokiteśvara; but who the accompanying figure, carrying a ceremonial umbrella is, we do not know. It is also difficult to identify the saint in the third picture holding a banner-staff. Some say that the one with the umbrella is Mahâ-sthâma (Seishi), one of the triad; and that the one bearing the banner-staff is the youth Shan-tsai, who, according to the Avataṁsaka sûtra, is said to have been converted by Mañjuśrî. Some suppose that these pictures may be fragments of a set intended to represent all the saints of Sukhâvatî ('The Land of Bliss') welcoming a faithful devotee. However that may be, the mode of painting, so gentle and old-fashioned, and the fine minute treatment of details, justify us in ranking the pictures with some of the best works of rare quality. As to the date, we think they indicate rather a time in the Fujiwara period (beginning of the 11th century) than that of the Tempyô epoch (8th century). It is greatly to be regretted that the pictures are so much faded and injured by time as not to be distinct in every detail.

四幅対掛軸「三尊来迎図」　運慶工房

第一　阿弥陀如来　第二　観音菩薩　第三　勢至菩薩

文治四年（一一八八）　三尊とも　絹本彩色

THREE KAKEMONO, VAMATOKITESAVARA, SHAN-TSAI.

I. Bhaddha-vamatkita (colored; 6 feet 1 inch by 4 feet 9½ inches). II. Bodhi-sattva Vamatokitesvara (colored; 5 feet 11½ inches by 5 feet 8½ inches).
III. Kanasaddhaka Shan-tsai (colored; 6 feet by 1 foot 9½ inches).

ARTIST UNKNOWN.

OWNED BY THE TEMPLE HOKKEI, AMATO.

(I—II. COLLOTYPE; III. WOOD-CUT.)

The three figures here reproduced are well-known in Japan, for they are said to have been hung over the death-bed of Emperor Kōmyō (consort of Emperor Shōmu, 701–760). The central one is Buddha Vamatkita. The one holding a lotus flower in his hands is Bodhi-sattva Vamatokitesvara; but who the accompanying figure, carrying a conventional emblem, is we do not know. It is also difficult to identify the saint in the third picture, holding a pearl-casket. Some say that the one with the emblem is Mahā-sthāma (Seishi), one of the third; and that the one bearing the pearl-casket is the Lord Shan-tsai, who, according to the *Vimalakirti sūtra*, is said to have been converted by Manjūshri. Some suppose that these pictures may be fragments of a set intended to represent all the saints of Sukhāvati ("The Land of Bliss") accompanying a Buddha devotee. However that may be, the mode of painting, particularly the painting of the drapery, is so far different from that of Kanaoka, and so much more elaborate, that we must regard the work as the ultimate development of details, rather than the primitive attempt of a pioneer. Indeed, the painting of the drapery with some of the figures, are old-fashioned, but the whole treatment of details, rather than the primitive attempt of a pioneer, is so much more elaborate, that we must regard the work as the ultimate development of details, rather than the primitive attempt of a pioneer.

牛皮華鬘迦陵頻伽圖　作者不詳

十五枚中の一枚

（竪一尺五寸一分、横一尺七寸八分）

京都眞言宗大本山敎王護國寺（東寺）藏

迦陵頻伽は、漢譯して妙聲鳥と云ふ、人面にして鳥身なり、未だ殼を出でざる時より、微妙なる音聲を發し、唯、如來の音聲を除くの外、一切の人天其他の生類中能く之に及ぶの美音あるなしと云ふ、又華鬘はもと印度婦女の首飾なるが、天部衆亦之を用ゐ、或は佛前を莊嚴するの具とも爲せり、大日經に、持眞言の行者、諸聖尊を供養する時、當さに紅蓮華其他の諸妙華を採集して鬘と爲し、以て之を奉ず可しと云へり

茲に出せる華鬘は牛皮を以て製し、其兩面に迦陵頻伽を畫けるものにして總數十五葉あり、年代の久しき、畫面多くは剝落し、又既に華鬘の原形を失へるものあり、茲には其最も剝落毀損の甚しからざるものを撰載せり、

聞く此等の華鬘は嘗て東寺塔供養の際用ゐられしものなりと、案ずるに白河天皇の應德三年（西曆一〇八六年）十月二十日、寶塔を供養するに方り其前日之を莊嚴するに、每層四角に寶幢を懸け、又下層に幡、華鬘を懸けしと云ふ、其後此塔炎上せしかば、更に再建あり、後醍醐天皇の建武元年（西曆一三三四年）九月廿三日、天皇臨幸ありて、供養を遂げさせられし時も、亦塔內四面及び下層の四角に絲幡華鬘を懸けられしとぞ、茲に出せる華鬘は果して右等の場合に用ゐられし物なりや否や、詳ならず、然れども其高尙優美なる畫致、濃厚華麗なる設色、及び金銀の泥箔にて模樣を施し、又朱線にて面貌等を描けるが如き、其他唐草等を觀るも、頗る藤原時代（第十一世紀）の趣あるを覺ゆ、此種の華鬘の今日に存するもの殆んど稀なれば、美術家は勿論、觀古の資料として史家鑑賞家に稗益を與ふること亦決して尠少にあらざるなり

KALAVIṄKA (KARYÔBINGA, A CELESTIAL BIRD).

(One of fifteen Garlands, coloured; 3 feet 5⅞ inches by 1 foot 9¼ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KYÔ-Ô-GOKOKUJI (TÔJI), KYÔTO.

(COLLOTYPE.)

Kalaviṅka (the Indian cuckoo) is, according to Buddhists, a celestial bird that possesses a sweet voice, unsurpassed by either god or man. In Buddhistic art it is always represented with the upper part as human and the lower part as bird. The collotype here given represents a flower garland, used by Buddhists in old times at religious ceremonies. This particular one is made of cowhide, the figures of flowers and the birds in question being first cut out and the details afterward painted in. Fifteen such garlands are preserved in Tôji, but nearly all of them are faded or injured by age; the one here given being the best. It is said that they were hung from the eaves of the different storeys of the great pagoda of Tôji when that edifice was consecrated. The first ceremony took place in 1086 and the second in 1334, as the pagoda was burnt down and built again. We have no means of ascertaining on which occasion these garlands were used, nor are we even sure that they were actually used on either. The fine, tasteful painting; the thick, beautiful colouring and the designs with their luxuriant application of gold and silver leaf, indicate—according to our opinion—a trace of the influence of the Fujiwara epoch (11th century). If there are any other specimens of these old garlands extant, it will be extremely difficult to find them. Those we have shown will contribute much to the study of antiquities as well as of art.

本邦達磨圖概觀　補遺

十五冊中の一冊

（第一号より引き続き）

東洋美術研究会山崎主幹主宰

達磨の美術的価値は、その人格の偉大なるに比して、甚だ微弱なるの感あり。而して人格の偉大なる達磨の美術的価値の微弱なるは、畢竟、彼が禅の教義を美術に表現するの不可能なるに因るものなるべし。

達磨は、禅の教義を美術に表現するの不可能なるを知りて、敢て之を試みざりしか、或は、之を試みたるも、其作品の、悉く、滅亡したるか、或は、之を試みたるも、其作品の、悉く、滅亡したるか、或は、之を試みたるも、其作品の、悉く、滅亡したる

扇面寫經(紙本着色)　筆者不詳

(竪八寸三分、幅一尺六寸三分)　　近江國阪本眞盛派大本山西敎寺藏

扇面古寫經の零本世に存するもの數多あり、大阪の四天王寺、東京の帝室博物館大和の法隆寺、近江の西敎寺、及び攝津平野の多治見氏等、其多きは數十葉、少きは一二葉を藏せり、此他一葉若くは數葉を藏する者往々世間に在りと云ふ、何れも法華經又は無量義經、觀普賢法華方便品中の偈文の一節を書寫せるものなり、其筆者に就きても傳說一ならず、四天王寺のは書畫ともに聖德太子(敏達天皇二年―推古天皇三十年卽ち西曆五七三年―六二二年)なりと云ひ、西敎寺のは小野道風(康保三年卽ち西曆九六六年、七十三歲にて卒す)の墨蹟なりと云へり、而して此等各種の扇面は各〻多少其寸法を異にすれども、料紙、彩色乃至書風等の同一なる點より察すれば、元來同種のものなるが如し、果して然らば此經帖もとは法華經八帖及び開結二經の二帖を加へて十帖ありしものたるや想像するに難からざるなり、其結構固より嚴島經卷(本冊所載)の華美雄麗なるには及ばざれども、而も扇面形の料紙に金銀の箔を押し、砂子を撒き、紅花の霞暈又は墨流し等を施し、且つ種々の裝飾的圖畫を描き、其上に經文を墨書し、又圖畫の墨色なる處には、特に金泥を以て文字を書し、具さに諸色の對映に意匠を凝らし、裝飾に善美を盡せり、以上の諸點より察すれば、夫の上下擧て佛敎に歸依し、殊に華奢風流を尙び貴紳宮嬪等が現當の利益を祈らんが爲め、法會を營み、經典を寫し、或は寺院を建て、又は佛像佛具を造りて、其裝飾に華美壯麗を極めたる藤原時代の風尙を現はせるものなるが如し、而して圖中の人物、其面貌豐滿にして姿態靜雅、加ふるに所謂引目鍵鼻と稱する特殊の畫風を帶び、其書體また豐潤優麗にして一種當代の風韻を存するを見れば、恐らくは藤原氏中葉頃(西曆第十一世紀の末より第十二世紀の初頃に至る)に於ける貴紳妃嬪などの祈願によりて書寫せられたるものならんか、但し其圖畫が經文の意義と何等の關係なきを見れば、殊更に寫經の爲めにとて畫かれたるに非ずして、當時斯の如き料紙のあるありて之に經文を書寫したるものなるやも知る可らず、扇面何れも其畫く所、或は縉紳あり、妃嬪あり、或は兒童遊戲の狀あり、市井男女の態ありて、當時一般の風俗を窺ふに足る、蓋し嚴島經卷と共に古寫經中の精美なる一對として美術史上種々の價値あるのみならず、風俗史上に稗補する所亦尠少にあらざるなり

SACRED TEXTS WRITTEN ON A FAN.

(On paper, coloured; 9¼ inches by 1 foot 7⅜ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SAIKYÔJI, SAKAMOTO, ÔMI.

(COLLOTYPE.)

Fragments of the Buddhist sûtras copied on fan-papers exist in several places. The temple, Shitennôji, Ôsaka; the Imperial Museum in Tôkyô; the temple, Hôryûji, Yamato; Mr. Tajimi of Hirano, near Ôsaka; and the temple, Saikyôji, all possess specimens. The sûtras so written are from 'The Lotus of the True Law,' or some other Mahâyâna texts of like nature. The one here given is a paragraph from 'The Lotus of the True Law.' As to the writer of these, traditions differ widely. Those of Shitennôji are said to be by Prince Shôtoku (A.D. 573–622), and that of Saikyôji, namely the one here given, is attributed to Ono-no Dôfû (died in 966). The fans, though differing somewhat in size, are all alike in paper, pigments, and style of painting, and must have been of one and the same origin. Though they are not to be compared, in point of beauty and in perfection, to the copies of sûtras at Itsukushima (given in the present volume), they are by no means of an ordinary kind. The paper foundation is overlaid with gold leaf and dusted with fine sand; then a thin wash of red or black colour is applied. Some ornamental pictures, usually of human figures, are sketched in the method known as *Hikimé, Kagihana* ('The eye with a line, the nose with a key'). Over all these the sacred text is written in ink, but with gold colour over black shading. In every detail great attention is paid to the contrast of colours and to the effect of decoration. These fans are, doubtless, a production of the time when the Buddhist religion was openly professed by the wealthy and warmly supported by the luxurious, and we do not hesitate to assign them to the middle of the Fujiwara epoch (from the end of the 11th century to the first part of the 12th). The style of writing, the corpulent figures, the application of that peculiar mode of drawing eyes and noses, already mentioned: all these tend to support our opinion. The pictures have, of course, no connection with the matter of the text, yet as the figures represent all classes of people, high and low, male and female, children at play, or merchants, they will serve as material for the study of social conditions of the time.

SACRED TEXTS WRITTEN ON A FAN.

(On paper, coloured; 9¾ inches by 1 foot 4¾ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE SAIKŌJI, SAKAMOTO, ŌMI.

(COLLOTYPE.)

Fragments of the Buddhist sūtras copied on fan-papers exist in several places. The temples Shitennōji, Ōsaka; the Imperial Museum in Tōkyō; the temples Hōryūji, Yamato; Mr. Tajima of Hirano, near Ōsaka; and the temples Saikōji all possess specimens. The sūtras so written are from 'The Lotus of the True Law', or some other Mahāyāna texts of like nature. The one here given is a paragraph from 'The Lotus of the True Law'. As to the writer of these traditions differ widely. Those of Shitennōji are said to be by Prince Shōtoku (A.D. 573–622), and that of Saikōji namely the one here given is attributed to Ono-no Dōfū (died in 966). The text is written in fine, small characters, and style of painting and must have been of one and the same origin. Though they are not to be compared in point of beauty and in perfection to the copies of sūtras at Itsukushima (given in the present volume), they are by no means of an ordinary kind. The paper foundation is overlaid with gold leaf and dusted with fine sand; then a thin wash of red or black colour is applied. Some ornamental pictures, usually of human figures, are sketched in the method known as 'Hikinuki Kanjōmaku' ('The eye with a line, the nose with a key'). Over all these the sacred text is written in gold characters, and the figures represent all classes of people, high and low, male and female, children or boys, or merchants; the matter of the text, for as the figures represent all classes of people, high and low, male and female, children or boys, or merchants, they will see, as intended, for the study of social conditions of the time.

法華經(扇面)

(第六十三段 第一 以下中略)

京江圖書本學會藏大本山圖書寮

三宝の霊験を伝える説話集の一種として注目される。本書は、平安末期の成立とされる『法華験記』の流れを汲む説話集であり、全巻で一二〇余の霊験譚を収めるが、その多くは法華経の信仰を通じて現れる仏菩薩の加護を説く。特に本段では、扇面という小空間に経文を書写する行為が、いかに功徳を生むかを具体的に示す。

扇面は三十二枚ほどの料紙を重ね、金泥で下絵を描いた上に墨で経文を書き、要所に金箔を散らす。文字は一行十七字前後で、末尾には「妙法蓮華経 第六十三」と題し、次に「爾時世尊 欲重宣此義而説偈言」と偈頌に入る。この偈は、釈尊が過去に聞いた法を思い出し、その功徳を讃える部分である。

本段の特徴は、経文の末尾に「此人命終 如力士屈伸臂頃 即往安乗千佛世界」とあり、一瞬の信仰が来世の安乗を保証すると説く点である。これは『法華経』全体を貫く「一乗」思想の縮図であり、誰であれ一度でも法華を聞き信じれば、仏の世界に生まれ変わるとされる。

扇面の裏には、墨で「妙法蓮華経 第六十三」と題し、次に「爾時世尊 欲重宣此義而説偈言」と偈頌に入る。この偈は、釈尊が過去に聞いた法を思い出し、その功徳を讃える部分である。

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愛染明王畫像(絹本着色)　傳範俊僧正筆

(竪二尺八寸五分、横一尺六寸六分)

京都眞言宗教王護國寺(東寺)塔頭寶菩提院藏

愛染明王は四土降魔の中、自性土の降魔尊なり、經に、熾盛日輪中に住し、其身色は日暉の如く、三目利毛忿怒の相にして、首髻に獅子冠あり、冠上に五古鉤あり、五色の華鬘を垂れ、天帶を以て耳を覆ひ、左方の第一手に金鈴、第二手に金剛弓、第三手に彼を持し、右方の第一手に五峯杵、第二手に金剛箭を執り、第三手に蓮華を持して打つ勢を爲し、結跏趺坐して赤蓮華の上に住す、蓮華の下に寶瓶ありて、兩畔に諸寶を吐くとあり、茲に掲ぐる明王の像は、能く此經說に合せり、而して此明王は、愛染法を修する者の爲めに无量の罪を滅し、无量の福を生ぜしめんと誓ふものなりと云ふ

愛染明王の畫像世に尠からざれども、東京上野の護國院に傳へて巨勢相覽の筆と稱するものと、茲に出せる傳範俊僧正の一幅とは實に同畫像中の白眉なる可し、茲に出せるものを見るに、筆路圓熟精緻にして、設色亦頗る微妙に、且つ蓮瓣に施せる切金の巧なる、人をして嘆賞措く能はざらしむるのみならず、其忿怒の形相眞に入神の妙筆にして、觀る者をして自から畏敬の念に堪へざらしむ、案ずるに範俊は南都興福寺の大威儀師仁靜の子なり、小野の成尊僧都に師事して、兩部の大法を受け、專ら密敎を學ぶ、嘗て皇畿に災妖ありし時、召されて入內し、愛染の法を修し、之を消除す、因て勅して小野の曼荼羅寺を主らしむ、白河天皇(延久五年—應德三年卽ち西曆一〇七三年—一〇八六年在位)讓位の後、鳥羽の離宮に遷り給ふや、師、護持僧となりて常に愛染法及び尊勝法を修す、人呼んで鳥羽の僧正と云ふ、長治三年東寺の長者と爲り、天仁二年權僧正に任じ、天永三年(西曆一一一二年)四月二十四日、七十五歲にて化す、僧正頗る丹靑に妙を得、且つ常に愛染法を修したるを見れば、此畫を以て僧正の筆と傳ふることと決して偶然にあらず、而も其精妙なる筆致に至りては專門畫家と雖も容易に及ぶ可らざる處あり、僧正果して能く此の如きの手腕を有せしか、聊か疑なきを得ざれども、兎に角に此畫が有數の名品たることは論を俟たざる所なり

RÂGA VIDYÂ-RÂJA (AIZEN MYÔ-Ô).

(Kakemono, coloured; 2 feet 9¾ inches by 1 foot 7¾ inches.)

SAID TO BE BY THE HIGH PRIEST HANSHUN.

OWNED BY THE TEMPLE, HÔBODAI-IN, KYÔ-Ô-GOKOKUJI (TÔJI), KYÔTO.

(COLLOTYPE.)

Râga Vidyâ-râja seems to be a form of Kâma (The God of Love), and carries a bow and arrow, as is seen in the picture here reproduced. According to the mystic doctrine of Tantra, he is said to be living in the Sun, his body being as brilliant as the Sun's beams. He has three eyes, his face has an angry expression, and he wears on his head a small diadem in the form of a lion. Of his six hands, the three left ones hold, respectively,—counting from below, (1) a gold ball, (2) a diamond bow, and (3) something—the name of which is unknown to us: while the three right hold (1) a stake, (2) a diamond arrow, and (3) a lotus flower.

There are several pictures of this deity, but that here given and the one belonging to the temple, Gokoku-in, at Uyeno, Tôkyô,* are the best of all. In the present one, we can but admire the skilful use of the brush, the details of handling, and the beauty of colouring; besides, the fine application of gold leaf to the petals of the lotus flower. The expression of anger is particularly well depicted and commands special attention.

Hanshun, the reputed painter, having been a pupil of the high priest Jôson, was versed in the mystic doctrine. He was once invited to the Imperial Court and commanded to celebrate the special service appropriate to Râga Vidyâ-râja; and afterwards he was made resident priest at the temple, Mandaraji, at Ono. He was chaplain to the ex-Emperor Shirakawa (reigned 1073–1086), and attended him in the palace of Toba, where he often performed the rite just referred to. He became, later on, the head priest of Tôji, and died in 1112, aged seventy-five. He was skilled in painting and, as he professed special allegiance to the deity, Râga, it is reasonable to assign this picture to him: but whether he had such surpassing skill as it exhibits, or not, is still an open question. It is a rare art-object, whoever the artist may have been.

* Said to be by Kosé Aimi (end of the 9th century).

別頁彩色三枚

[illegible]

[illegible]

[illegible]

山水圖(絹本着色)

筆者不詳

六曲屏風一隻中の一部

(屏風竪三尺六寸三分、横七尺三寸七分)

山城國高雄眞言宗神護寺藏

神護寺の山水屏風は、夫の東寺の山水屏風(第五冊に其一部を掲出せり)と共に古來頗る有名なるものにして、倭畫風の山水を窺知す可き唯一の珍什なりと稱せらる、茲に掲ぐるものは卽ち其一部なり、筆者は或は康房と云へる人なりと云ひ、又は弘法大師(寶龜五年—承知二年卽ち西暦七七四年—八三五年)なりとも云へど、未だ確定せる說なし、雍州府志を見るに「大師所畫六曲屏風之山水、設彩也至濃矣、元一雙物、而其隻今在醍醐報恩院、於彼院謂畫工康房之筆也、弘法與康房倭語相同、故當寺誤康房稱弘法者乎」とあり、然れども康房なる人の傳詳ならざれば、未だ遽に府志の說に從ふを得ず、又畫中人物の風俗、決して大師當時のものにあらざるを見れば、其大師の筆にあらざること亦勿論なり、醍醐に在りしと云ふ一隻に就ては親しく該寺に尋ね、また記錄を搜査したれども、其所在今詳ならず、府志の著者黑川道祐(元祿二年卽ち西暦一六八九年十一月歿す)の頃には報恩院に現存せしならんも、今日之を見るに由なく、此畫と比較對觀するを得ざるは遺憾なりと云ふ可し、全體の畫風によりて之を推勘するに、蓋し藤原時代の末期(西暦第十二世紀頃)に屬す可きものなる可く、頗る春日風の優美なる畫致を帶び、而して漸く土佐氏の畫風を胚胎せんとするの徵を現はせり、されば之を以て鎌倉時代(西暦第十二世紀末—第十四世紀中頃)の畫風を現出せんとする楷梯とするも見る可き作品と稱するも不可なきが如し、藤原末期に於ける倭畫の眞面目を窺はんと欲せば、此一隻の屏風畫を措きて他に之を求む可らず、古來倭畫を愛翫する者之を見て歎賞已まざるもの偶然にあらざるなり

LANDSCAPE.

(Part of a Folding-screen, coloured; 7 feet 3¼ inches by 3 feet 7⅛ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, JINGOJI, TAKAO, KYÔTO.

(COLLOTYPE.)

The folding-screen decorated with landscape drawings, which belongs to Jingoji, and that belonging to Tôji (See VOL. V.), have been very famous since ancient times as a pair of excellent specimens of landscape sketches in accordance with the canons of the Yamato School. The artist is, according to some, Kôbô (Yasufusa), according to others, Kôbô Daishi (774–835). That the work is not by Kôbô Daishi is almost certain from the manner of drawing the human figures. Unfortunately, we do not know who the other Kôbô (Yasufusa) was: a certain book which treats of old art, mentions a landscape picture attributed to this person, and were it still kept in Hô-on-in, Daigo, near Kyôto, as it is stated in that book to be, it would have furnished us with good material for judgment; but we have searched in vain for this picture. From the style of these sketches, we consider that they belong to the latter part of the Fujiwara period (12th century), when the Kasuga School, although still flourishing, was already indicating a tendency toward the new Tosa School. If this proves to be the case, the picture here reproduced would represent the transition period between the Kasuga School and that of the Kamakura epoch (end of the 12th century—beginning of the 14th).

第二の圖　文龍畫風二図中の一図

（原寸の三分の一縮小）

由緒圖畫雅趣宗旨卷

世古の物ったる絵に比べるのは世上一般の通例に属する。しかるに今日の人々は、ただ目前の美しさを愛するのみ。これ、人の性情の本来の趣味を失ひ

孔雀明王畫像(絹本着色)　筆者不詳

(竪三尺二寸三分、横一尺九寸七分)

山城國竹田眞言宗安樂壽院藏

孔雀明王は祕密佛敎にて崇奉する神にして、息災延命を求むる爲め此神祈念の修法、眞言宗に於て專ら行はれたること、第三冊、仁和寺の孔雀明王畫像に就て述べたる所の如し但し彼の畫像は六臂なれども、此れは則ち四臂なるの相異あり、其持物の如き亦同一ならず、今像は右方第一手に蓮華、第二手に俱緣果を持し、左方第一手に吉祥果、第二手に孔雀尾を執れり、前者は何の典據によりて造りしものなるか明かならざれども、後者は經に說く所と合するが如し

安樂壽院は鳥羽上皇の御創建に係り、保延三年(西暦一一三七年)十月、覺行法親王を導師として落慶供養の式を擧げ給ひし所にして、昔時は佛殿、僧坊其他の堂宇輪奐の美を盡して、眞に勅願所たるに負かざりしと云ふ、玆に出せる孔雀明王の畫像は卽ち同院の什寶なり、其筆者は何人なるか詳ならざれども、描法精緻、筆鋒尖細にして、濃厚なる着色能く配合の妙を示し、且つ衣紋の線條には比較的多量の銀を用ゐて粉飾の美を現はし、頗る優美高雅の趣に富めり、其製作の年代に就きては、藤原時代の初期(西暦第九世紀頃)ならんとの說あれども、同時代に於ける他の遺品と比較對照し、且つ此畫の品致、筆法及び配色等によりて精鑒するに、鳥羽上皇の頃(西暦第十二世紀の初)に於ける春日一派の作品とするを允當とす可きが如し、況んや都名所圖會に「鳥羽殿には、宸書の法華を講じ、安樂壽院の定海に命じて孔雀明王の法を修せしむ」とあるを以て見るも、同院草創の時、或は上皇が當時の能手に命じて孔雀明王の像を畫かしめ、之を當院に寄付し、以て御修法の用に供せしめ給ひしことを知る可く、而して此畫乃ち是れなる可きを察するに難からざるをや、顧ふに當時の繪畫は優美を以て勝りたれども、而も時風に應じて率ね纖巧に流れ、氣魄に乏しきの通弊を免れざりしが、此畫は然らず、優美にして且つ氣魄頗る超凡、毫も時弊に陷らず眞に稀有の逸品と稱す可し

MAYÛRA-VIDYÂRÂJA (KUJAKU MYÔ-Ô).

(Kakemono, coloured; 3 feet 2⅜ inches by 1 foot 11½ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, ANRAKUJU-IN, TAKEDA, YAMASHIRO.

(COLLOTYPE.)

The picture of this deity which we reproduced in VOL. III., represents him as having six arms, while this one shows but four. The first of the right hands holds a lotus flower and the second a fruit called 'Ku-shi:'* in the first of the left hands is an another fruit and in the second, a peacock's feather.

The temple, Anrakuju-in, was founded by ex-Emperor Toba (reigned 1108–1123), and the ceremony of consecration was performed by Prince Kakugyô in the 10th moon, 1137. Religious services, in which Mayûra-vidyârâja was the particular object of adoration, were frequently observed, either at the Imperial Court or in the temple, and such a picture as this, specially painted for the purpose, was part of the paraphernalia used on such occasions.

We do not know by whom this picture was painted. The principles of one particular art-method are minutely carried out; the use of the brush is acute and fine; the colouring—though thick—is in perfect harmony; and the patterns of the fabrics composing the robes are beautifully outlined by the free use of a comparatively large quantity of silver pigment: the whole evincing a highly cultivated artistic taste. As to its date, some assign it to the first part of the Fujiwara period (9th century); but after a comparison with authentic works of that epoch, the variation in taste, in technique, and in colouring, would rather lead us to attribute it to a later period; namely that of Emperor Toba's retirement, who, as has already been stated, was much interested in this deity.

* It is a Sanscrit word and its identification is somewhat difficult.

北斎画集(彩色本浮世絵)　第参十五

（明治二十三年、第一号より）

由緒深き出雲国杵築大社の大宮司千家尊福氏の所蔵に係る。本図は天保三年の作品にして、当時の風俗を写したるものなり。

縁結び

縁結び

縁結び

千手觀世音菩薩木像

（身長二尺九寸）

作者不詳

近江國天台宗長命寺藏

江州蒲生郡島村の長命寺山は、津田の入江に臨み、頂上に登れば眼界洞濶にして、前面には汪洋たる琵琶の湖水あり、眺望絶佳、州内有數の勝區と稱せらる、長命寺は此山上に在り、西國札所の一として殊に有名なり、茲に出せる千手觀音の木像は卽ち其本尊にして、古より靈驗顯著なりとて遠近の諸國より巡拜する者頗る多し、千手觀音は六觀世音（正觀音、千手、馬頭、十一面、準胝、如意輪）の一にして、大悲觀世音とも稱し、利生化物の方便として觀自在菩薩の變現せるものなり、其左右四十手の所表、及び千手のことに就きては、第一冊東寺の六觀世音畫像の處に詳說したれば、就て見る可し、茲に揭ぐる像は榛地の木彫にして、切金を以て種々の模樣を施せるの外、更に他の彩色を用ゐたる所なし、而も其面相手足の彫刻の如き、孰れも巧妙精緻を極め、容姿端嚴優雅、藤原時代末期（西曆第十二世紀の前半）の風格を現はせり、由來佛像佛畫の多くは香烟の爲に燻染せられ、その名品たり傑作たるものほど、一層其痕跡甚しき傾あり、然るに此靈像は古來今日に至るまで祕佛として深く佛龕の裡に密闔せられ、何人にも容易に其尊容の拜觀を許さざりしが故に、毫も汚染の痕なく、恰も新作に接するの觀あり、只、寶冠、光背、臺座、持器等に於て後世の補修に係るものあるを認むれども、全體の刀法は勿論、天衣に施せる種々の裝飾模樣の如き、皆頗る鮮明にして當代のまゝを存せざるなく、洵に稀有の逸品と稱す可きものなり

WOODEN-IMAGE OF THE THOUSAND-ARMED AVALOKITEŚVARA.

(2 feet 10¼ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, CHÔMYÔJI, ÔMI.

(COLLOTYPE.)

The hill on which this temple, Chômyôji, stands is in Ômi province; the situation, overlooking the famous Lake Biwa, is beautiful. The temple is visited by great numbers of pilgrims on account of the image here reproduced. The Thousand-armed (Sahasra-pâṇa) is one of the Six Forms of Avalokiteśvara (See VOL. I.), otherwise called 'The Great Compassionate One.' This figure is carved out of white wood and is without any colouring, but there are many pieces of gilt metal pasted on to form the ornamental designs. The face, arms, and all the members, are so well proportioned and so dexterously executed, that the sacred character of the subject is most tastefully manifested. The general style of the work points to a date in the latter part of the Fujiwara period (first half of the 12th century). Fortunately, this image was safely installed in a shrine, not being shown to the public, and it is therefore not at all soiled by the smoke of incense or the like. Although we observe in the halo, the diadem, the implements held in the hands, and in the base, some trace of repairs, all the principal portions are just as they were originally. The image is one of the precious art objects of our country.

WOODEN-IMAGE OF THE THOUSAND-ARMED AVALOKITEŚVARA.

(2 feet 10½ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE CHÔMYÔJI, ÔMI.

(COLLOTYPE.)

The hill on which this temple, Chômyôji, stands is in Ômi province; the situation, overlooking the famous Lake Biwa, is beautiful. The temple is visited by great numbers of pilgrims on account of the image here reproduced. The Thousand-armed (Sahasra-bhuja) is one of the Six Forms of Avalokiteśvara (See vol. i.), otherwise called 'The Great Compassionate One.' This figure is carved out of white wood and is without any colouring, but there are many pieces of gilt metal placed on to form the ornaments; designs. The face, arms, and all the members are so well proportioned and so dexterously executed, that the sacred character of the subject is most fastidiously manifested. The general style of the work points to a date in the latter part of the Fujiwara period (first half of the 12th century). Fortunately, this image was solely installed in a shrine, not being shown to the public, and it is therefore not at all soiled by the smoke of incense or the like. Although we observe in the halo, the glaring, the implements held in the hands, and in the base, some trace of repairs, all the principal portions are just as they were originally. The image is one of the precious art objects of our country.

千手観世音菩薩木彫　竹谷不羊作

（高さ三尺九寸）

江戸時代の末に、近江国の一人の一流の彫刻家が、琵琶湖の一望に見える、近江国天台宗の一寺、長命山竹生島の観音堂に奉ったと伝えられる、千手観世音菩薩の像である。この尤物は、その後、明治の初年に、竹生島を去って、近江の国、長命山竹生島に、再び、その姿を現わすまでに、世人の、その、所在を、知らなかった。この、尤物は、その、作者、竹谷不羊の、銘、を、胸、に、秘、め、て、、、

信貴山緣起畫卷(紙本着色)　傳鳥羽僧正覺猷筆

全三卷中の二段

(各竪幅一尺四分)

大和國眞言宗信貴山朝護孫子寺藏

信貴山緣起畫卷は、鳥羽僧正覺猷(天喜元年—保延六年卽ち西暦一〇五三年—一一四〇年、第一冊に其傳を載す)の筆と稱せらるゝもの、中に於て最も優秀なるものにして、夫の高山寺の鳥獸戲畫(第一冊及び第四冊に其二段を揭出せり)と共に連城の趙璧に比す可き珍什なり、此畫卷は信貴山朝護孫子寺の毘沙門天の靈驗顯著なりし事蹟を畫きたるものにして、山崎長者の卷(或は飛倉の卷とも云ふ)、延喜加持の卷、尼公の卷の三卷あり、茲に出せるものは、山崎長者の卷及び延喜加持の卷の各一段なり、第一圖の詞書に「この山(信貴山)の麓にいみじき下種德人ありけり、そこに聖の鉢は常に飛び行きつゝ、物は入りて來けり、大なるあせ倉のあるをあけて物とり出すほどに、この鉢飛びて例の物乞ひに來たりけるを、ゆゝしくふくつけき鉢よとて、取りて倉の隅に投げ置きて頓に物も入れざりければ、鉢は待ち居たりける程に、物ども玄ただめはてゝ、この鉢を忘れて、物を入れず、取りも出さで、倉の戸をさして立歸りぬる程に、とばかりありてこの倉すゞろにゆさ〳〵とゆるぐ、いかに〳〵と見騷ぐ程に、ゆるぎ〳〵て土より一尺許ゆるぎあがる時に、こは如何なる事ぞと怪しがりて、さわぐ、まこと〳〵ありつる鉢をわすれて、取いでず成ぬる、それが玄わざにやなどいふ程に、この鉢藏よりも出でて、此鉢に藏乘て、たゞのぼりに空ざまに一二丈ばかり登る、さて飛び行く程に、人々見詈りあざみ騷ぎあひたり、藏の主も更にすべきやうもなければ、この倉のいかん所を見んとて、玄りにたちて行く、そのわたりの人々も皆走りけり」と云ふの意を描けるものなり、又延喜帝(西暦八九八年—九三〇年在位)嘗て不豫なりし時、毘沙門天に祈り、夢中、劍の護法の靈驗を感じて、快復し給ひしことあり、第二圖は卽ち其所謂劍の護法出現の狀を寫せるものなり

鳥羽僧正の畫は第一冊にも述べたる如く、飄逸奇警にして、輕快洒脫の妙に富み、生氣躍々、端倪す可らざるが中に、自ら超邁高雅の韻致溢るゝが如し、平凡の者流が到底企及する能はざる所なり

此畫卷の詞書は、古來傳へて權大納言世尊寺行成卿の筆と稱すれども、信じ難し、何となれば、鳥羽僧正は保延六年(西暦一一四〇年)九月、八十八歲にて寂し、而して行成卿は僧正に先つこと百十餘年卽ち萬壽四年(西暦一〇二七年)十二月、五十六歲にて薨じ、其年代相同じからざればなり、更に之を世尊寺伊行卿又は僧寂蓮の筆とするの說もあれど、是れ亦遽かに信を措き難し、要するに其筆者の誰たるを問はず、墨痕超絕にして、畫と共に並び賞すべき名品と云ふ可し

THE MIRACLES OF VAIŚRAVAṆA.

(Two parts of three rolls, coloured; each roll, 1 foot ¼ inch in width.)

SAID TO BE BY TOBA SÔJÔ.

OWNED BY THE TEMPLE, CHÔGOSONSHIJI, SHIGISAN, YAMATO.

(COLLOTYPE.)

The picture-rolls illustrating the miracles of the god Vaiśravaṇa, which are preserved in the temple on Shigisan, are the best of those attributed to **Toba Sôjô**, or Kakuyû (1053–1140, see VOL. I.). We have reproduced some of his caricature drawings, owned by the temple, Kôzanji, (VOLS. I and IV.), which, together with the present rolls, are famous for being most excellent representatives of his work.

The rolls consist of three parts and illustrate, respectively, the miracles of The Flying Granary, The Vision of Emperor Daigo, and An Incident in a Nunnery. We have selected for reproduction here, two sections of the first and second parts. The first relates to the tale of The Flying Granary which is as follows :—" At the foot of Shigisan there lived a certain rich farmer. Every day a bowl came flying through the air to him and, when he had filled it with eatables, it floated off toward the shrine of the god Vaiśravaṇa. But the farmer soon became tired of the begging bowl, and one day he left it in the granary, unfilled. Presently the granary itself began to rock of its own accord, and the motion gradually increased until at last the building sailed off into the air, carrying the bowl along with it, and moved upward to the shrine, to the great amazement of all the people around."

The second part refers to a vision which came to Emperor Daigo (ruled 898–930) during an illness. He earnestly prayed to Vaiśravaṇa to restore him to health, and at last he dreamt that " The Guardian of the Law* " appeared to him wearing swords all over his body, and treading on a wheel which rolled through the sky. Soon after this the Emperor recovered his health and was very grateful to the god.

The paintings of Toba Sojô are all very witty and suggestive, rich in humour and full of spirit, while at the same time they indicate a highly cultivated taste, quite beyond the attainment of artists possessing only ordinary talent.

* For so Vaiśravaṇa is called.

全三卷中の二卷
（昭和一五四年）

寶山殿藏品目錄

大阪圖書寮藏　寶山殿藏品目錄　第七

目錄凡例

一　この目錄は寶山殿藏の絵巻物を中心とする作品の目錄である。

二　各作品の寸法は縱×横の順に記す。

三　作者・時代・流派等の推定は、筆者の鑑定による。

四　各巻の末尾に、その巻の主題・特色・来歴等を簡略に記す。

五　本目錄は、寶山殿藏の全作品を網羅するものではなく、代表的な作品を選んで掲載した。

六　巻末に、寶山殿藏の巻物に関する参考文献を掲げる。

一　この巻は、寶山殿藏の一巻で、紙本墨画淡彩、縱二〇・五糎、横一四〇・〇糎の一巻である。

二　本巻は、鎌倉時代末期の作と推定される。

三　この巻は、寶山殿藏の巻物の中で、最も古い時代の作と推定される。

四　この巻は、寶山殿藏の巻物の中で、最も古い時代の作と推定される。

五　この巻は、寶山殿藏の巻物の中で、最も古い時代の作と推定される。

六　この巻は、寶山殿藏の巻物の中で、最も古い時代の作と推定される。

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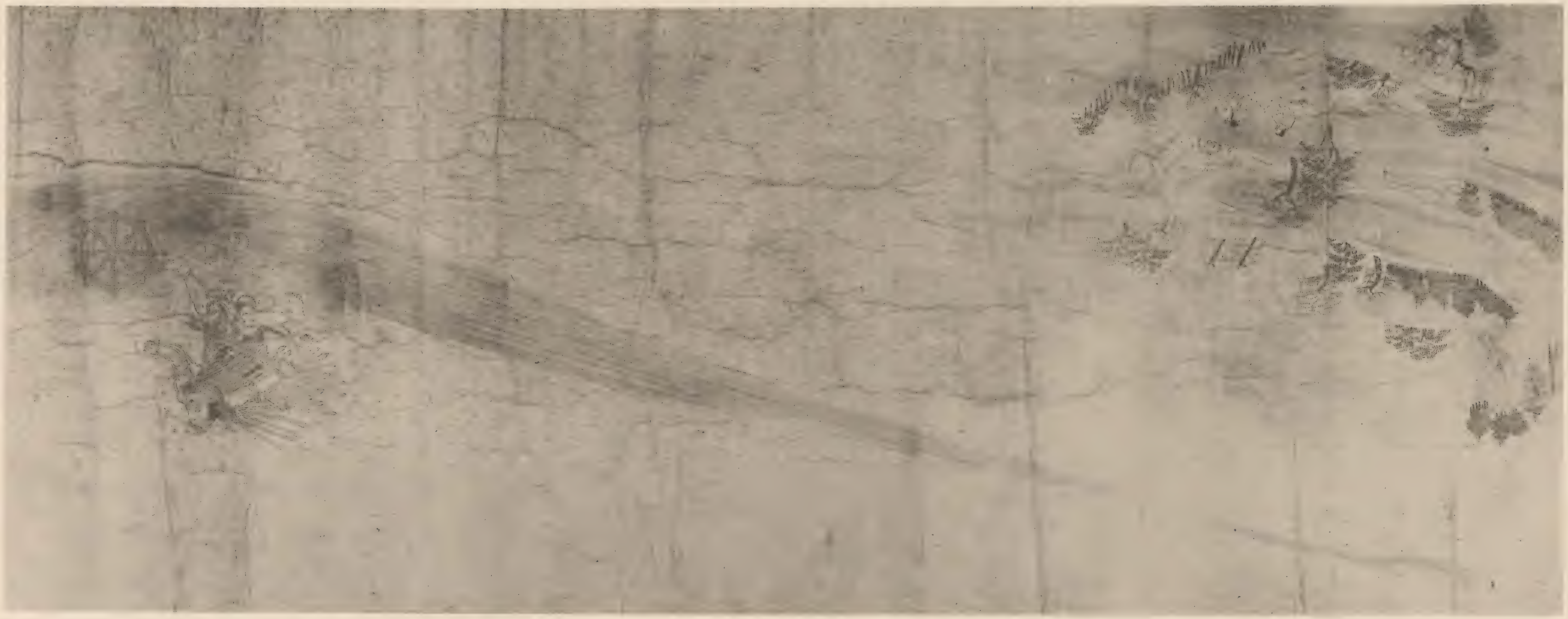
八　この巻は、寶山殿藏の巻物の中で、最も古い時代の作と推定される。

九　この巻は、寶山殿藏の巻物の中で、最も古い時代の作と推定される。

十　この巻は、寶山殿藏の巻物の中で、最も古い時代の作と推定される。



善財童子華嚴五十五箇所畫卷(紙本淡彩)　筆者不詳

全一卷中の一段

(全長四丈二尺六寸、竪幅九寸九分)

奈良華嚴宗大本山東大寺藏

大方廣佛華嚴經(入法界品第三十九、藏經天帙)に說く所に據れば、善財童子初め入胎する時、七寶樓閣自然に涌出し、其樓閣の下に七箇の伏藏ありて、七寶の牙を生ず、童子處胎十箇月にして生る、や一切の衆寶自然に現出し、一切の庫藏悉く充滿せり、是故に父母、善相師等此兒を呼んで善財と名づく、後、文殊師利菩薩、娑羅林中の大塔廟處に住し、衆の爲めに說法するや、善財五百の童子と共に、文殊の許に詣り、說法せんことを請ふ、文殊乃ち童子の夙因を觀じ、爲めに說法す、童子隨ふて菩薩の道を求む、文殊乃ち先づ南方德雲比丘に參じ、次第に展轉して終に普賢菩薩の處に至らしめ、一切佛刹微塵數の三昧門を證得せしめたりと云ふ、此畫卷は卽ち善財童子が德雲比丘等五十餘箇所の諸善知識に參じたる經歷を描けるものにして、玆に出せるは善財童子が諸童子と與に始めて娑羅林中に詣り、文殊菩薩の法を聽く所なり、圖中の塔は卽ち大塔廟、中央の蓮座に半跏趺坐して右手に劍を執り、左手に蓮華を持せるは文殊師利、右方に合掌せるは其眷屬なり、又文殊に對ひて跪坐禮拜せるは卽ち善財童子にして、他は善行、善戒、善威儀等の諸童子及び優婆塞、優婆夷等なり

此畫卷の筆者及び年代に就きては未だ確說を得ず、鑑識家中天平時代(西曆第八世紀)の物ならんと云ふ者あれども、始めて此圖を作りしは支那宋の哲宗、徽宗兩朝頃(西曆第十一、二世紀の交頃)世に在りし東京法雲寺の佛國禪師にして、恰も我堀河、鳥羽兩天皇頃に當れば、此畫卷も亦同時代以後に成れること明かなり、今其畫風によりて察するに、恐らくは藤原末期(西曆第十一世紀の末より第十二世紀の初頃)の作ならんか、唯、其筆者の不明なるは頗る惜む可しと雖も、筆致簡古にして着色淡雅、一種の妙味言ふ可らざるものあり、亦是れ稀世の一寶卷なる哉

MAÑJUŚRÎ AND THE YOUTH SHAN-TSAI.

(Part of a roll, slightly-coloured; 42 feet 3 inches by 11¼ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

When Mañjuśrî was preaching the Law in Sâra grove before the stûpa (pagoda) wherein the Buddha's relics were deposited, a youth named Shan-tsai, with 500 of his boy friends, attended to listen to him. Shan-tsai requested Mañjuśrî to teach him how he might raise himself to the rank of a Bodhi-sattva. Mañjuśrî thereupon told him first to go a priest, Te-yun, so as to come to Bodhi-sattva Samantabhadra under whom he might be able to attain saintly insight. In the picture here reproduced, the scene is laid in the Sâra grove, before the shrine containing the relics of Śâkyamuni. The one who sits on the lotus throne, with a sword in one hand, a lotus-flower in the other, is Mañjuśrî. On his right sit two other saints; and kneeling at his left,—with folded hands and a reverent expression—is the youth Shan-tsai, around whom are seated his young friends, laymen, women, and a few priests.

As to the artist and the date of the roll, there is yet no settled opinion. Some attribute it to the Tempyô epoch, but this is utterly impossible, because such kind of painting was introduced by a priest named Fu-kuo, of the temple, Fa-yun-ssu, at Tong-king, during the Sung dynasty, in the reigns of Emperors Te-tsung and Hui-tsung (end of the 11th century and first of the 12th). The present picture must, in any case, be subsequent to that period and we are rather inclined to assign it to the latter part of the Fujiwara epoch (beginning of the 12th century). The technical treatment of objects is simple and antique, the colouring is slight and refined. The poems written over the scene refer to Mañjuśrî and Shan-tsai.

普化禪師

達摩圖

（全一幅）

（高三尺三寸五分，闊九寸五分）

本幅は達磨大師像である。

大寸の絹本淡彩。

全一幅中に、十數人の人間を描き、背景の木々は、淡墨の濃淡一種のみを用ひ、人物は、墨の濃淡に、淡彩を施してゐる。

構圖は、左に一人の僧侶が、右に、二人の僧侶が、中央に、一人の僧侶が、それぞれ、向かひ合ひ、中央の僧侶は、右手を、胸の前に、左手を、腰の辺に、それぞれ、伸ばして、何か、話をしてゐる。

人物の、顔の表情は、いづれも、生き生きとして、活潑な、動きを、表現してゐる。

人物の、衣の、線は、細く、柔らかで、力強さは、ないが、人物の、動きに、よく、調和してゐる。

人物の、顔の、表情は、特に、中央の、大僧侶の、顔は、眼を、大きく、見開き、口を、大きく、開いて、何か、大聲で、叫んでゐる、ところを、描いて

嚴島經卷口繪(紙本着色)　作者不詳

三十二卷中二卷の口繪

(各全長凡一丈五尺、竪幅八寸六分)

安藝國宮島國幣中社嚴島神社藏

嚴島は俗に宮島と稱し、安藝國佐伯郡の海中に在り、全島の周圍凡七里、峯嶺峩々として雲に聳え、林樹蒼々として四時綠に、海波滄然環りて嵐光を醮す、眞に天然の勝景にして、古來日本三景の一に數へらるゝも寔に其故あり、而して神社の宮殿亦結構壯麗にして殆んど他に比す可きなし、祭神は市杵島姬命なりと云ふ、相國平清盛(仁安二年—治承四年卽ち西曆一一六七年—一一八〇年在職)安藝守たりし時より深く信仰し、大に神領を增加し、社殿を修造し、壯觀を極むるに至れり、而して平氏一門の人々皆種々の寶物を奉納しけるが、就中嚴島經卷は其最なるものなり、嚴島經卷とは卽ち妙法蓮華經(二十八卷)、無量義經(一卷)、觀普賢經(一卷)、阿彌陀經(一卷)、般若心經(一卷)の五部三十二卷を、長寬二年(西曆一一六四年)九月、清盛が從二位權中納言兼皇太后宮權大夫たりし時奉納せしものにして、願文に「弟子(清盛自身を云ふ)幷家督三品武衞將軍(重盛)及他子息等、兼又舍弟將作大匠(經盛)能州、若州兩刺吏門人家僕、都盧卅二人、各分一品一卷、所令盡善盡美也」とあるを以て、其清盛以下一族の人々が手寫したるものなるを知る可し、但し法師品及び阿彌陀經の二卷は清盛、分別品は左衞門少尉盛國、藥王品は左衞門少尉盛信、莊嚴王品は右兵衞重康の筆なること其各自の奧書にて知るを得れども、其他は何人が何れの卷を書寫したるか詳ならず、而して其裝飾の如き、孰れも意匠を凝らし美を盡さざるなく、地紙の模樣、其他玉軸、紐緒等に至るまで各卷趣向を殊にし、十種十樣互に硏を爭ひ美を競ふて光彩燦然人目を奪はんとす、實に平家の一門が全盛榮華を極めたるの影迹とも見る可き珍什にして、亦卽ち當時の技巧を窺ふ可き唯一の資料なり、而して何れも卷頭に口繪あり、其畫樣極めて優美纖巧なるを以て、是れ蓋し繪畫に巧なりしと云ふ清盛の女某の纖手に成れるものならんとの說あり、之を前冊に揭げたる檜扇々面の人物畫と比較對觀せば、思半ばに過ぐるものあらん

玆に出せる二圖は、法華經の序品第一と從地涌出品第十五の兩卷の口繪なり、前者圖中の雲は銀沙子にして、又紫の隈取、切金及び微塵砂子を用ゐたる葦手畫なり、後者も亦彩色其妙を極む、全體の裝飾と共に最も珍重するに堪えたるの名物と云ふ可し

FRONTISPIECES TO THE SACRED TEXTS AT ITSUKUSHIMA.

(Pictures in two of thirty-two rolls, coloured; each roll, 9 feet 11¼ inchees by 10¼ inches.)

ARTIST UNKNOWN.

OWNED BY THE SHINTÔ TEMPLE, ITSUKUSHIMA-JINSHA, MIYAJIMA, AKI.

(COLLOTYPE.)

Itsukushima, commonly called Miyajima, is an island in the Inland Sea off Hiroshima; its circumference is about 17 miles. The picturesque isle, with dense forests covering all the hills and natural parks where tame deer wander at will, is reflected like an exquisite gem in the clear water. Its great natural attractions are enhanced by the old-fashioned shrine of the female deity, *Ichiki-shima-himé-no-Mikoto*. At the time when Taira no Kiyomori (1118–1181) was governor of Aki, the temple enjoyed all the prestige and advantages of being in an opulent parish, and the buildings were maintained in a luxurious fashion. Copies of Buddhist Scriptures, illustrated extracts from which are here reproduced, were presented to the temple by Kiyomori, and include the 'Lotus of the True Law' (28 rolls); the 'Book of Immeasureable Meanings'; the 'Land of Bliss' (Sukhâvatî-vyûha); and the 'Heart of Wisdom' (Prajña-pâramita-hṛdaya), amounting in all to 32 rolls. In a scroll attached to them, Kiyomori himself says as follows:—"I myself together with Shigemori and my other sons; Tsunemori, my brother; other relations, and some of my retainers, thirty-three persons in all, copied the sacred texts; each person one roll." These were presented to the temple in the ninth moon of 1164. The 'Land of Bliss' (Sukhâvatî-vyûha) and the chapter on 'Teachers' of the Lotus (Saddharma-puṇḍrîka) were written by Kiyomori himself, but—with the exception of a few—the rest are not signed. The designs on the paper, the decorations of the rolls, and the like, are all indescribably beautiful; the wealth and luxury of the Taira family being indicated in every conceivable way. These texts show us the great development of the decorative arts in the 12th century. Each roll has a beautifully and most dexterously executed frontispiece. It is in the highest degree probable that these were painted by Kiyomori's daughter, who is said to have been skilled in drawing. Compare—for the purpose of noting the difference in method and treatment—the picture on the *Hiôgi* fan, given in the last volume, with these.

The frontispieces we have chosen are both from the 'Lotus.' In the first, the clouds above are of silver sand and the other portions are also of gold sand or leaf; the style of painting being the so-called *Ashidé-gaki* (a picture which combines drawing with writing). The second is equally fine: the female figure having a sword and a water-jar may have some special significance.

FRONTISPIECES TO THE SACRED TEXTS AT ITSUKUSHIMA.

(Printed in two of thirty-two rolls coloured; each roll, 9 feet 11½ inches by 10½ inches)

VARIOUS INSCRIPTIONS

OWNED BY THE SHINTO TEMPLE, ITSUKUSHIMA-JINSHA, MIYAJIMA, AKI.

(COLLOTYPE.)

Itsukushima, commonly called Miyajima, is an island in the Inland Sea off Hiroshima; its circumference is about 17 miles. The picturesque isle, with dense forests covering all the hills and natural banks where trees do not wander at will, is reflected like an enchanted gem in the clear water. Its great natural attractions are enhanced by the old-fashioned shrine of the female deity, Amaterasu-Ohmi-no-Kami. At the time when Taira no Kiyomori (1118–1181) was governor of Aki, the temple enjoyed all the prestige and appanages of being in an opulent period, and the buildings were maintained in a luxurious fashion. Copies of Buddhist Scriptures, illustrated extracts from which are here reproduced, were presented to the temple by Kiyomori, and include the "Lotus of the True Law" (28 rolls); the "Book of Immeasurable Meanings"; the "Land of Bliss" (Sukhavati-vyūha); and the "Heart of Wisdom" (Prajñā-paramita-hridaya), amounting in all to 32 rolls. It is a moot question to whom Kiyomori himself says as follows:—"I myself copied the sacred texts; each person one roll." These were presented to the temple in the ninth month of 1164. The "Land of Bliss" (Sukhavati-vyūha) and the chapter on "Teachers" of the Lotus (Saddharma-pundarīka) were written by Kiyomori himself in all, copied the sacred texts; each person one roll." These were presented to the temple in the ninth month of 1164. The "Land of Bliss" (Sukhavati-vyūha) and the chapter on "Teachers" of the Lotus (Saddharma-pundarīka) were written by Kiyomori himself—with the exception of a few—the rest are not signed. The designs on the paper, the decorations of the rolls, and the titles are all indescribably beautiful; the wealth and luxury of the Taira family being indicated in every conceivable way. These texts show as the great development of the decorative arts in the 12th century. Each roll has a peculiarity and most dexterously executed frontispiece. It is in the highest degree probable that these were painted by Kiyomori's daughter, who is said to have been skilled in painting. Combined—for the purpose of noting the difference in method but treatment—the picture on the Wayō (and) roll in the Jōgyō (and) roll have each been chosen as the best specimen of the former, "Lotus," in the first, the clouds above are of silver, and the other, "Land of Bliss," the frontispieces are both taken from the "Lotus," in the latter, the clouds are of gold. The frontispiece on the Wayō roll, which contains the "Lotus" in the form of a fan: the edge of painting, being the so-called Yamato-ori (a picture which combines the "Lotus" with the "Land of Bliss"), is also to have been drawn by Kiyomori himself. The second is simply the "Lotus" in a bold style, the lotus flower is painted in gold, and the stems are silver; the third, the "Land of Bliss" (Sukhavati-vyūha), and the chapter on "Teachers" of the Lotus (Saddharma-pundarīka) are written by Kiyomori himself, and the titles are in his handwriting. The fourth, the "Lotus" in the form of a fan, the edge of painting

俊乘上人木像　作者不詳

（身長二尺六寸九分）

奈良華嚴宗大本山東大寺俊乘堂安置

俊乘上人、名は重源、俊乘は其字なり、俗名を刑部左衞門尉重定と云ふ、初め醍醐寺（山城）に在りて密敎を學び、後黑谷の源空に從ひて念佛の法門を受く、仁安二年（西曆一一六七年）海に航して宋國に入り、たまたま榮西禪師（京都建仁寺の開山）に四明に遇ひ、相伴ふて天台山に登り、翌秋共に歸朝す、治承四年（西曆一一八〇年）東大寺兵燹に値ふ、朝廷、師に勅して再建の事を幹せしむ、師以爲らく、昔し聖武天皇、東大寺を創建し給ふや、帝者の威福を以てして尙且つ化緣を天下に募る、蓋し勝益を萬民に分つなりと、乃ち一車を造りて自ら之に坐し、左に詔命を奉じ、右に幹疏を貼し、州郡を巡行して淨財を勸化し、遂に十餘載を經て大殿を落成し、輪奐舊に復するに至れり、建久六年（西曆一一九五年）三月、千僧を鳩めて落慶供養の式を擧ぐ、後鳥羽天皇百官を隨へて寺に幸し給ひ、大將軍源賴朝諸將を率ゐて監護宿衞せり、師此歲六月六日を以て東大寺の某院に終はる、年七十餘（或は云ふ、元久二年卽ち西曆一二〇五年六月五日、八十六歲にて入寂すと）、玆に揭ぐる像は、或は師の自作なりと云ひ、又は宋人陳和卿（第六冊、石造獅子の說明參看）の製作なりとも云へり、孰れか果して眞なるを知らずと雖も、其刀法頗る俊健にして能く高僧の風丰を顯はし、溫乎たる相貌の裡おのづから夫の大殿堂再建の大事業を成功したるの意氣を示せり

此像を藏むる所の俊乘堂は、一に淨土堂とも云ひ、寶永元年（西曆一七〇四年）師の五百年遠忌に當り、公慶上人なる者、大佛殿の餘材を用ゐて再建したるものなりと云ふ

WOODEN FIGURE OF THE HIGH PRIEST SHUNJÔ.

(2 feet 8 inches in height.)

ARTIST UNKNOWN.

INSTALLED IN THE SHUNJÔ-DÔ OF THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

Shunjô, who was otherwise called Chôgen, began his sacred studies in the temple, Daigoji, near Kyôto, but afterward went to Genkû, the founder of the Jôdo sect, from whom he received instruction in the doctrine of Buddha Amitâbha. In the year 1167 he went to China, during the reign of the Sung dynasty, and visited Mount Tien-tai, where he met Yeisai, (afterward the founder of the temple, Kenninji, Kyôto), with whom he formed an intimate friendship and who accompanied him to Japan on his return the following year.

When the temple, Tôdaiji, was destroyed by fire, in 1180, an Imperial order to rebuild came to Shunjô, who was then the high priest. He recalled to mind the fact that, when the temple was first built by the Emperor Shômu (724–748), that sovereign, notwithstanding his own great wealth, received subscriptions from the people so that all of his subjects who chose to do so might share the moral benefit which would accrue from such a meritorious deed as rebuilding the temple. Shunjô determined to follow the example of that Emperor and, accordingly, ordered a cart on which he mounted and drove through many towns and villages, with the Imperial order in his left hand and a subscription list in his right. After more than ten years the temple was rebuilt. In the third moon of the year 1195 the ceremony of consecration was held, to which one thousand priests were invited. The Emperor, Go-Toba, attended the ceremony with all his courtiers; and the Shôgun, Yoritomo, guarded the place with a band of military officers. Shunjô, having seen all this properly concluded, died in the sixth moon of the same year, aged more than seventy years.

The wooden figure here reproduced is said to have been carved by Shunjô himself, or by Chan Huo-kin (See VOL. VI., note on 'Stone Images of Lions'). We are not able to determine who the actual artist was, but we see that the mode of carving is so excellent and distinguished that it sufficiently indicates the prominent character of the high minded prelate who achieved the unsurpassable success of rebuilding that gigantic temple.

第十八大本願　神奈子諏

（自二百三十七頁から）

高貴遺物崇大な山東大寺図書館

重要の人々は、皆、東京、奈良、鎌倉、京都、名古屋、熱田、諏訪、伊勢、鹿島、香取、春日、住吉、日光、箱根、熱海、伊豆、鎌倉、江ノ島、鶴ヶ岡、三浦、三崎、横須賀、横浜、川崎、多摩川、相模川、富士川、天竜川、大井川、安倍川、富士川

老松八哥鳥圖(紙本墨畫)　支那宋朝牧溪筆

(竪二尺六寸、横一尺二寸九分)　　伯爵松平直亮君藏

茲に出せる畫幅は舊雲州侯松平家の珍什にして、先祖不昧公(寶暦元年―文政元年卽ち西暦一七五一年―一八一八年)遺愛の名品なり、公は名を治郷と云ひ、出羽守に任じ、從四位、左近衞權少將となり、隱居して宗納、一々齋、一閑子等と號せり、最も茶道に達し、石州流不昧派の一派を成し、夫の遠州流の祖小堀遠江守政一(天正七年―正保四年卽ち西暦一五七九年―一六四七年)以來の大茶人として世に有名なる人なり、されば其遺品數奇を凝らせるものならざるなく、此幅の裱裝の如きも、古代の金襴を用ゐ、人をして珍賞措く能はざらしむ

牧溪(宋時代卽ち西暦九六三年―一二七八年)は、第一冊以來既に屢〻述べたる如く、稟性英爽卓犖にして、頗る酒を嗜み、寒暑風雨常に醉ひ、醉へば則ち眠り、覺むれば則ち朗吟し、優悠自適にして一生を送れり、故に其畫は山水と人物とを問はず、皆意に隨ひ、墨を點じて之を成せりと云ふ、茲に出せる畫の如き、亦其一にして、一氣呵成の作、卽ち彼れが長技を窺ふに足る可き逸品なり、八哥鳥は一に八々兒と云ひ、身首俱に黑色にして、兩翼の下に各〻白點あり、鴟に似て幘あり、古來和漢の畫家好んで畫題とせる所のものなれども、其畫多くは常套を脫せず、然るに今牧溪一株の老松、蘿條を垂るゝの處、靜に眠を打せんとするの狀を描きて、新趣津々たり、是れ蓋し彼れが磊々たる胸襟の筆端に發露したるものにして、尋常一樣の畫工の企及する能はざる所なり、由來茶道の人這般の畫幅を珍重すること趙璧も啻ならざるは宜なりと謂ふ可し

PA-KO AND PINE-TREE.

(Kakemono, monochrome-sketch; 2 feet 6⅞ inches by 1 foot 3 ¼ inches.)

BY MU-CHI (CHINESE).

OWNED BY COUNT NAOSUKÉ MATSUDAIRA.

(COLLOTYPE.)

The picture here reproduced is one of Count Matsudaira's most treasured possessions. He was the feudal lord of the province of Izumo and the picture is said to have been highly prized by his ancestor, Lord Fumai (1751–1818), a major general in the Imperial guard, who, when he was retired, was much given to performing the tea-ceremony, and who founded a new school thereof which goes by his name. As he was the only master of the elaborate and formal tea-ceremony from the days of Masakazu Kobori, the founder of the Yenshû School (1579–1647), until his own time, the art-objects which he left behind him are all rare and precious. His attention to artistic detail is seen even in the mounting of the present picture, for which purpose he used a piece of old brocade.

Mu-chi (Mokkei), a great artist of the Sung dynasty (963–1278), was, as we have often stated, naturally indifferent to worldly affairs and addicted to excessive drinking. When intoxicated, he would sleep; when awake, he would sing; and when so inclined, he would sketch whatever his own imagination might suggest. The present picture is a good example of his special skill in hasty drawing. The bird Pa-ko, also called 'Pa-pa-erh' in Chinese, is all black except one white spot on each side; it is, perhaps, a kind of shrike. It is a favourite subject for painting in Japan as well as in China. The method of treating the subject, too, is practically the same with all other artists. Mu-chi, however, has adopted a different arrangement of details: he shows an old pine-tree, over which creeping vines are growing, and the bird, Pa-ko, about to settle down to sleep on the twisted trunk. The conception is simple and pleasing; the treatment most tasteful; and the picture, in every way, is worthy of the most distinguished artist. It is, indeed, just such a kind of picture as this that is generally prized by old masters of the tea-ceremony.

松竹八景圖(鶴本鑒山)　文淵光師外務筆

經二月六十九，冊ノ月二十六日)

松樹仙牛山蒼茫圖

出世する畫師は海雲松竹本家の組仲に入って武藤不純公務所に出世する畫師は海雲松竹本家の一人一人一人

普賢菩薩畫像(絹本淡彩)　傳支那宋朝馬麟筆

(竪五尺二寸五分、横二尺六寸一分)

京都花園臨濟宗大本山妙心寺藏

普賢菩薩のことは、第一冊、吳道子筆、釋迦三尊畫像の處に說きたり

馬麟は支那南宋の光宗寧宗二朝(西曆一一九〇年—一二二四年)の時、畫院待詔となり、院中獨歩と稱せられたる馬遠の子にして、其技父に及ばざりしと雖も、而も猶能く家法に達し、畫院の祇候となりし當時の一名匠なり、彼れの遺蹟と稱するものにして世に傳はるものは尠からざれども、未だ此畫の如く描法豪俊、趣致掬す可きものあるを見ず、今姑く傳說を離れて之を精鑒するに、宋朝に於ける馬麟の筆とするは稍〻當を失し、寧ろ元時代(西曆一二七九年—一三六七年)の名匠顏輝一派の畫手に出でたるを覺ゆ、又此畫今は單幅なれども、元來釋迦及び文殊の畫像と共に三幅對なりしか、若し然らずんば文殊の畫像と一對を成せしものならん

BODHI-SATTVA SAMANTABHADRA.

(Kakemono, slightly-coloured; 5 feet 3 inches by 2 feet 7 inches.)

SAID TO BE BY MA LIN (CHINESE.)

OWNED BY THE TEMPLE, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

We have referred to the Bodhi-sattva Samantabhadra in VOL. I., under the picture 'Śâkyamuni, Mañjuśrî, and Samantabhadra' by Wu Tao-tzu.

Ma Lin was the son of Ma Yuan, a court artist under the Emperors, Kuang-tsung and Ning-tsung (1190–1224), of the Southern Sung dynasty, China. Though his artistic skill did not reach to the standard established by his father, he was nevertheless, a devoted adherent to the art methods of his family and was appointed an assistant artist in the Imperial court. Several pictures are extant said to be by our artist, yet we never meet with another like the present one, which is so tasteful in design and so free and prominent in handling. If we were to consider this picture without reference to tradition, we should attribute it rather to an artist who was versed in the style of Yen Hui, a noted artist of the Yuan dynasty (1279–1367), than to Ma Lin, an artist of the Southern Sung.

國寶 清涼寺藏 釋迦如來 附文殊 普賢 十大弟子 像

（重要文化財 鎌倉時代 二尊 各一幅）

京都市右京区嵯峨釈迦堂藤ノ木町

菩提樹下釋迦如來坐像

（絹本彩色 縦二尺三寸五分 横一尺一寸）

菩提樹下釋迦如來坐像は、一幅に描かれた三尊像で、中央に釋迦如來坐像、向かって右に文殊菩薩坐像、向かって左に普賢菩薩坐像を配する。釋迦如來は、右手を膝の前に垂れ、左手を胸の前に上げ、両手の指を軽く曲げる。文殊菩薩は、右手を膝の前に垂れ、左手を胸の前に上げ、両手の指を軽く曲げる。普賢菩薩は、両手を胸の前に上げ、両手の指を軽く曲げる。

本図は、釋迦如來坐像の光背に、菩提樹の葉が描かれている。釋迦如來坐像の光背は、二重円光で、外円は赤色、内円は白色である。文殊菩薩坐像の光背は、二重円光で、外円は赤色、内円は白色である。普賢菩薩坐像の光背は、二重円光で、外円は赤色、内円は白色である

運慶及湛慶木像　傳各自作

第一　運慶（身長二尺五寸三分）

第二　湛慶（身長二尺五寸八分）

京都眞言宗六波羅蜜寺藏

運慶は備中法印と號す、康慶の子にして、佛工の祖定朝（西暦第十一世紀）六世の孫なり、東大寺大佛師職に補せらる、初め京都に住せしが、後源將軍實朝（元久元年―承久元年卽ち西暦一二〇四年―一二一九年在職）に聘せられて鎌倉に移り、所謂鎌倉佛師の祖となる、歿年は詳ならざれども、後鳥羽天皇より順德天皇の頃に亙りて（西暦第十二世紀の末より第十三世紀の初に至る）世に在りし人なり、定朝以後第一の名匠にして、其一代の傑作擧て數ふ可らず、就中曩に第二冊に揭げたる東大寺南大門の二王中那羅野拏の一體及び興福寺の文殊、維摩等の像は其尤なるものと稱せらる

湛慶は運慶の子にして、承安三年（西暦一一七三年）生る、法印大和尙位に敍し、東大寺佛師職に補せられ、尾張法印と號す、而して佛工系圖に「寬治二年閏十二月、蓮華王院炎上、仍建長三年七月廿四日、依詔湛慶造中尊之佛像、同六年（西暦一二五四年）正月廿三日功終、于時年八十二」とあるを見れば、極めて長命の人なりしこと知る可し

六波羅蜜寺は空也上人（法諱は光勝、天祿三年卽ち西暦九七二年九月十一日、年七十にて入寂す）の開創したる道場なり、運慶湛慶の二像が此寺に傳はれるは抑、如何なる因緣に由るか、考證に資す可き材料なし、但し維新後廢せられし同寺塔頭十輪院はもと運慶の建立に係り、其本尊地藏菩薩は運、湛父子の合作にして、二佛師の像亦同院に安置せるよし古記に見えたれば、此に揭ぐるもの夫れ或は十輪院に傳へたるものならんか、其姿體の工合頗る寫生的にして、刀法亦老練圓熟、能く兩個名匠の風采を躍然たらしめたる處、決して凡工の作にあらざるを認む、然れども之を二佛師の自作なりとするは聊か疑なき能はず、其全體の風趣を鑒するに、彼等の當時より少しく後のものに屬せり、恐らく鎌倉時代末期（西暦第十三世紀の末より第十四世紀の中頃に至る）の作なる可し、蓋し其子孫若くは門流の徒が追善供養の爲め、之を刻して因緣の淺からざる十輪院に安置したるにはあらざるか、姑く記して後勘を俟つものなり

WOODEN FIGURES OF UNKEI AND TANKEI.

(Unkei, 2 feet 6 inches in height; Tankei, 2 feet 6½ inches.)

SAID TO BE BY THEMSELVES.

OWNED BY THE TEMPLE, ROKUHARA-MITSU-JI, KYÔTO.

(COLLOTYPE.)

Unkei, the Hôin of Bitchû, was the descendant in the sixth generation of Jôchô (11th century), the founder of Japanese Buddhistic sculpture. He first lived in Kyôto, but was afterward appointed Dai-Busshi ('Great Buddhist Sculptor') of Tôdaiji, Nara. Subsequently, at the invitation of the Shôgun, Sanetomo Minamoto (1204–1219), he went to Kamakura, where he founded the Kamakura School of Buddhist Sculpture. The date of his death is not known, but it is certain that he lived in the latter half of the 12th century and in the beginning of the 13th. He is the greatest of Japanese image-carvers and he has left many masterpieces. The image of the god Nârâyaṇa, of Tôdaiji (See VOL. II.), and those of Mañjuśrî and Vimala-kîrti, of Kôfukuji, are considered to be the triumphs of his life.

Tankei, son of Unkei, was born in 1173, and is called the Hôin of Owari. He also was appointed Dai-Busshi of Tôdaiji. He seems to have lived to an advanced age for in the 'Genealogy of Buddhist Sculptors' it is stated that in 1254, at the age of eighty-two, he carved the image of Buddha for the temple, Rengé-ô-in.

The temple, Rokuhara-mitsu-ji, in which these two figures are preserved, was founded by Kûya (died in 972): but why they are in the temple cannot be ascertained. At the time of the great restoration (1868), there was a subordinate temple, known as Jûrin-in, appertaining to Rokuhara-mitsu-ji, and in a certain record it is stated of this subordinate: "This temple was built by Unkei: the image of the Bodhi-sattva Kṣitigarbha (Jizô) was carved by him with the co-operation of his son, Tankei; and, furthermore, the figures of these artists themselves were kept in it." From these remarks, it is more than probable that the present figures are identical with those mentioned in the record. The carving is so true to life and the workmanship so surpassingly skilful that the figures fully indicate the benevolent, priestly characters of the originals. They seem to be productions of the latter part of the Kamakura period (end of the 13th century and beginning of the 14th), a little time after the two artists. In any case it is erroneous to assign them to Unkei and Tankei themselves.

MOODEN FIGURES OF UNKEI AND TANKEI

(Unkei's feet 6 inches in height; Tankei's feet 6½ inches.)

SAID TO BE BY JINKENSEIGAES

OWNED BY THE TEMPLE KOKUHAKU-MUSEN-JI, KYOTO.

(COLLOTYPE.)

Unkei, the Hôin of Bitchû, was the descendant in the sixth generation of Jôchô (11th century), the founder of Japanese Buddhistic sculpture. He first lived in Kyôto, but was afterward appointed Dai-Busshi („Great Buddhist Sculptor") of Tôdaiji. Near Shinsenchi, at the invitation of the Shôgun, Sanetomo Minamoto (1204–1219), he went to Kamakura, where he founded the Kamakura School of Buddhist Sculpture. The date of his death is not known, but it is certain that he lived in the latter half of the 13th century and in the beginning of the 14th. He is the greatest of Japanese image-carvers and he has left many masterpieces. The image of the God Marishiten of Tôdaiji (See vol. II.), and those of Mangishi and Aimishi-kishi of Kôfukuji are considered to be the finishes of his life.

Tankei, son of Unkei, was born in 1173, and is called the Hôin of Omori. He also was appointed Dai-Busshi of Tôdaiji. He seems to have lived to an advanced age for in the „Chronology of Buddhist Sculptors" it is stated that in 1254, at the age of eighty-two, he carved the images of Buddha for the temple Kongô-ô-in.

The temple Kokuhaku-musen-ji in which these two figures are preserved was founded by Kûkai (died in 835): but why they are in the temple cannot be ascertained. At the time of the great restoration (1868) there was a subordinate temple, known as Jôrin-in, appertaining to Kokuhaku-musen-ji, and in a certain record it is stated of this subordinate: "This temple was built by Unkei: the image of the Bodhi-sattva Kshigarbha (Jizô) was carved by him with the co-operation of his son, Tankei; and, furthermore, the figures of these artists themselves were kept in it." From these remarks, it is more than probable that the present figures are identical with those mentioned in the record. The carving is so rare to life and the workmanship so surpassingly skillful that the figures fully indicate the personal, briefly characteristic of the originals. They seem to be productions of the latter half of the Kamakura period (end of the 12th century and beginning of the 13th) a little time after the two artists. In my eyes it is erroneous to assign them to

雲龍寺所藏木彫　運慶作品

田邊三郎助　撮影

東京　藝文印刷所　印刷　一九二五年六月

運慶作品

雲龍寺所藏の一組の木彫は、運慶の子運慶の作と傳へられ、運慶の作品中最も優れたものである。この二像は、運慶の子運慶の作品中最も優れたものである。この二像は、運慶の子運慶の作品中最も優れたものである。この二像は、運慶の子

奈與竹物語畫卷(紙本着色)　筆者不詳

一卷中の二段

(全長二丈九尺六寸、竪幅一尺四分)

讃岐國國幣中社金刀比羅宮藏

奈與竹物語畫卷は、一に鳴門中將物語と稱し、著聞集(卷八)に見えたる夫の後嵯峨天皇(寛文元年―同四年卽ち西曆一二四三年―一二四六年在位)がさる女房を寵愛したまひしと云ふ物語を畫けるものなり、此物語を畫けるもの世に數本あれども、圖する所大同小異なり、玆に揭ぐるものは金刀比羅宮の什寶にして、古來人口に膾炙せるものなり、法橋豐泉源孝之なる人の奥書によれば、後深草天皇(寶治元年―正元元年卽ち西曆一二四七年―一二五九年在位)の御寄附に係ると云ふ、但し畫詞共に其筆者に就きて二說あり、甲は詞書を後嵯峨天皇御宇頃の歌人權大納言二條爲家、畫を繪所預藤原隆能とし、乙は詞書を世尊寺家經卿、畫を右近將監高階隆兼とす、然れども隆能は第三冊にも述べたる如く、嘉承(西曆第十二世紀の初)頃、世に在りて後嵯峨天皇の御宇よりは百餘年も前の人なるのみならず、之を夫の舊尾州侯德川家に傳へて隆能の筆と稱する源氏物語畫卷に比するに其筆致相同じからず、且つ其時代を察するも此畫卷の方迥かに新らしく見ゆ、加之詞書の筆者と云はるゝ爲家卿(建治元年卽ち西曆一二七五年五月、七十九歲にて薨ず)亦隆能とは隔世の人なれば、前者の說固より信ずるに足らず、更に又之を夫の隆兼(延慶頃卽ち西曆第十四世紀初の人)の眞筆に係る春日權現驗記の畫(第五冊揭載)に比較するに、其筆全く相異し、到底同一人の作と認むるを得ず、後說亦非なるを知る可し、斯の如く此畫卷に關する古來の傳說一も信ずるに足るものなければ、單に其書法の結體及び畫風趣致の上より之を鑒察するに、鎌倉時代の末期(西曆第十四世紀の初)に屬す可きものなるが如し、而して此畫卷は能く古土佐の風格を發顯したるものにして、人物、宮室、樹木等孰れも能く優美高尙の態を盡し、古土佐の眞面目を窺ふ可き好個の一軸なり

ILLUSTRATIONS TO THE TALE OF NAYOTAKÉ.

(Two portions of a roll, coloured; 29 feet 4¼ inches by 1 foot ¼ inch.)

ARTIST UNKNOWN.

OWNED BY THE SHINTÔ TEMPLE, KOTOHIRAGÛ, SANUKI.

(COLLOTYPE.)

The 'Nayotaké Monogatari' is the story of a lady who was loved by Emperor Go-Saga (reigned 1243–1246). The roll of pictures, parts of which are here reproduced, illustrates the incidents of the tale. It is one of the treasured possessions of the Shintô temple of Kotohira, and bears a note at the end to the effect that the roll was presented by Emperor Go-Fukakusa (reigned 1247–1259). Judging from the type of autographs and the style of painting, it appears to belong to the last part of the Kamakura epoch (beginning of the 14th century). The human figures, buildings, trees, and the like, contained in it, indicate traces of the influence of the old Tosa School. If we are not altogether mistaken, this is an excellent representative of that school at that particular time.

春日山林泉寺縁起絵巻（謙信公絵巻）

一巻中の二図

（全長二メートル九十センチ，巾一メートル五十四センチ）

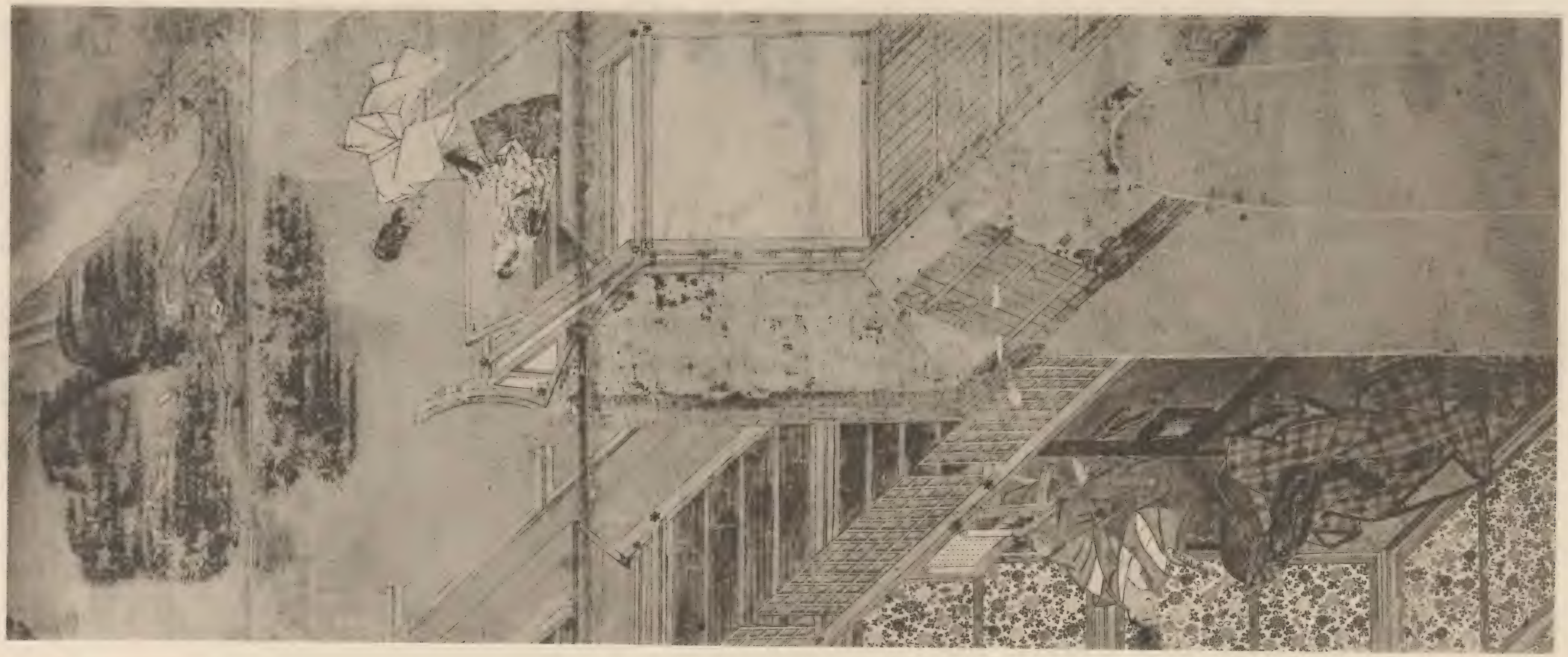
鶴岡圓圓光中山会旧蔵

この巻物は二図に分かれている。一図は天文十年（一五四一）の作で，謙信公の父長尾為景が，春日山林泉寺の再興を願い，僧侶を遣わして，中国の明から，仏像・経典・僧具・絵画・書籍などを，二隻の船に分乗して，日本海を渡り，直江津に入港した。一行は，直ちに，春日山麓の林泉寺に，これらを納めた。この図は，その入港の模様を，一隻の船を中心に，生き生きと，力強い筆致で，描いている。

二図は，天文十一年（一五四二）の作で，謙信公の，林泉寺への，参詣の模様を，一隻の船を中心に，生き生きと，力強い筆致で，描いている。

この巻物は，もと，春日山麓の，林泉寺の，宝物であった。林泉寺は，謙信公の，菩提寺である。謙信公は，この寺を，厚く，信仰していた。この巻物は，謙信公の，信仰の，あつさを，物語っている。

この巻物は，縦二メートル，横一メートル，の，大きさである。絵は，彩色で，人物は，生き生きと，描かれ



北條時頼木像　傳自作

（身長二尺二寸三分）

相模國鎌倉臨濟宗大本山建長寺藏

北條時頼は時氏の子、安貞元年（西暦一二二七年）五月十四日生る、小名は開壽丸、また五郎と稱す、年二十にして兄經時に代り、北條五代の執權となり、後相模守に任ぜられ、正四位下に進む、三十歳の時病に嬰りて薙髪し、法名を道崇と云ひ、覺了房と號す、嘗て最明寺を鎌倉の山内に創す、是に至り退去して病を養ふ、然れども男時宗の幼なるを以て猶政事を與り聞けり、又諸國の吏或は私を挾み民を害する者あらんことを恐れ、陽に身を雲水に托して四方に間行し、潛かに風俗を察し、善を賞し、惡を罰せしかば、郡國の主宰各、自ら戒飾を加へ、風俗淳厚に歸し、戸々豐安す、弘長三年（西暦一二六三年）卒す、年三十七、後深草上皇、使を遣はして喪を弔ひ給ひ、諸將士亦親疎となく悲哀慟哭して薙髪する者甚だ多く、令を諸國に下して薙髪を禁ずるの止むを得ざるに至る、其士心を得ること此の如し、時頼深く禪を信じ、宋僧蘭溪を請じて建長寺を創し、又兀菴に參禪して契悟する所あり、終に臨み、衲衣を着し、繩床に上りて坐禪し、頌を作て曰く、業鏡高懸、三十七年、一槌打碎、大道坦然と、其性儉素にして食は貳味を重ねず、又畫を嗜み、佛像を畫くに頗る雅趣ありしと云ふ

茲に出せる時頼の像は、寺傳によれば自作なりと云ふ、然れども時頼が繪畫を善くせしと云ふの外、亦彫刻にも妙を得たることを聞かず、是れ恐らくは專門家の手に成りし物なる可く、而して時頼の歿後久しからざるの作なる可し、由來本邦に傳ふる所の彫像の名作は佛像僧形のもの多く、此種の如き世間的人物を彫刻せるもの殆んど罕なり、且つ其刀法手訣頗る精妙にして能く時頼の時頼たる風丰性格を寫し出せり、洵に是れ彫像中一種の規範として貴重す可きものなり

WOODEN FIGURE OF TOKIYORI HÔJÔ.

(2 feet 2½ inches in height.)

SAID TO BE BY HIMSELF.

OWNED BY THE TEMPLE, KENCHÔJI, KAMAKURA, SAGAMI.

(COLLOTYPE.)

Tokiyori Hôjô, born in 1227, was a son of Tokiuji, and became the fifth Shikken (vice-Shôgun) of Kamakura, succeeding his elder brother, Tsunetoki. He was afterwards appointed Governor of the province of Sagami, but when he was thirty years old he retired from active participation in official life and entered the priesthood. A temple, called Saimyôji, was built by him at Kamakura; hence he is often designated—Saimyôji Tokiyori. His son, Tokimuné, succeeded to the office he had resigned, but as he was very young, Tokiyori acted as guardian for some time. He was, on the whole, a good officer, ever exercising watchful care over the welfare of the people. As he was afraid that the local officials might not administer justice with strict impartiality, he purposely led a bohemian life and roamed about the country *incognito* to see just what his subordinates were doing. He died in 1263, at the age of thirty-seven. On hearing of his death, all grieved sincerely—from the Sovereign down to the people of the lowest grade. He believed in Dhyâna ('The Doctrine of Meditation') and he himself was sometimes found in a trance. He was very abstemious, and used to take but one dish at each meal. Being fond of art, he is said to have executed a number of Buddhistic pictures.

The figure of Tokiyori here reproduced shows him clad in hunting attire. He wears a cap called *Eboshi*, and carries a baton, called *Kotsu*, in his right-hand. According to a tradition of the temple, it is said to be by himself, but we have never heard of any authority for the statement that his artistic skill extended to sculpture; and the figure is probably the work of a specialist, executed not long after Tokiyori's death. Most of the authentic figures that have come down to us from that time are either Buddhistic or in Buddhistic attire. It is very unusual to find the figure of a person of high position in public life, like the present one. The character of Tokiyori is fully brought out by the skilful hand, whoever the artist may have been.

WOODEN FIGURE OF TOKIYORI HOJO.

(a foot six inches in height)

SAID TO BE BY HANSEIRI.

OWNED BY THE TEMPLE KENCHOJI, KAMAKURA, SAGAMI.

(COLLOTYPE.)

Tokiyori Hojo, born in 1227, was a son of Tokiji and became the fifth Shikken (vice-Shogun) of Kamakura, succeeding his elder brother, Tsunetoki. He was afterwards appointed Governor of the Province of Sagami, but when he was *twenty* years old he retired from active participation in official life and entered the priesthood. A temple, called Sai-*kyoji*, was built by him at Kamakura; hence he is often designated—Saimyoji Tokiyori. His son, Tokimune, succeeded to the office he had resigned, but as he was very young, Tokiyori acted as guardian for some time. He was, on the *whole*, a good officer, ever exercising watchful care over the welfare of the people. As he was strictly just, the local officials might not administer justice *with* strict impartiality, he imposedly led a poverty-like and austere life, and worked about the country incognito to see just *what* his subordinates were doing. He died in 1263, at the age of thirty-seven. On hearing of his death, all bowed sincerely—from the Sovereign down to the people of the lowest grade. He believed in Dhyāna ("The Doctrine of Meditation") and he himself was sometimes found in a trance. He was very abstemious, and used to take but one dish at each meal. Being fond of art, he is said to have executed a number of Buddhistic pictures.

The figure of Tokiyori here reproduced shows him clad in mourning attire. He wears a cap called Kawari, and carries a baton, called Kaza, in his right-hand. According to a tradition of the temple, it is said to be by himself. But we have never heard of any authority for the statement that his artistic skill extended to sculpture; and the figure is probably the work of a specialist, executed not long after Tokiyori's death. Most of the authentic figures that have come

北條時頼像　野口竹

（縮尺二分の一）

由緒鎌倉建長寺所蔵

時頼は北條時氏の子で、寛喜三年（一二三一）十月廿日生れ、幼名は戸次丸、後に五郎と称し、仁治三年（一二四二）六月十五日、十六歳で父の跡を継いで執権職に就き、宝治元年（一二四七）三月廿三日、三浦氏を滅ぼして権力を確乎たるものとした。翌年三月、従五位下に叙され、相模守に任ぜられ、建長元年（一二四九）三月、二十三歳で出家し、法名を最明寺と称した。その後、弟の長時に執権職を譲り、自ら最明寺殿と称して、実権を握り、文永元年（一二六四）十月廿四日、三十六歳で病没した。

時頼は、人格が円満で、人情が篤く、廉潔で、公平であり、人民の信望が厚かった。また、武芸に秀でていたのみならず、学問にも深く通じていた。また、禅を好み、自ら禅を修し、禅僧を厚く遇した。また、建長寺を開いて、蘭渓道隆を招いて開山とした。また、宋に使を遣わして、径山の無準師範に法を受けた。また、自ら出家して、諸国を巡歴し、民情を視察した。また、倹約を旨とし、一汁一菜を常とした。また、人民の困窮を救うために、施米を行なった。また、法華経を信じ、日蓮を保護した。また、蒙古の来襲に備えて、防備を厳にした。また、文学を好み、和歌を詠じ、漢詩を作った。また、絵画にも巧みであった。また、武芸を好み、弓馬に長じていた。また、剣術にも秀でていた。また、碁にも長じていた。また、蹴鞠にも長じていた。また、琴にも長じていた。また、笛にも長じていた。また、歌にも長じていた。また、舞にも長じていた。また、能にも長じていた。また、狂言にも長じていた。また、茶にも長じていた。また、華にも長じていた。また、香にも長じていた。また、書にも長じていた。また、画にも長じていた。また、詩にも長じていた。また、文にも長じていた。また、武にも長じていた。また、学にも長じていた。また、人にも長じていた。また、徳にも長じていた。また、仁にも長じていた。また、義にも長じていた。また、礼にも長じていた。また、智にも長じていた。また、信にも長じていた。

半托迦、因揭陀二尊者畫像(絹本着色)　筆者不詳

十六羅漢十六幅中の二幅

(各竪三尺九分、横一尺三寸六分)

京都東山淨土宗西山派大本山禪林寺藏

十六羅漢のことは既に屢〻之を解説せり、茲に掲ぐる二圖中、前者は一千の阿羅漢と共に三十三天に住する第十位半托迦尊者にして、後者は一千三百の眷族と共に廣脇山中に住在すと稱せらるゝ第十三位因揭陀尊者なり、茲に掲ぐるものは、通例世間に傳ふる所のものとは頗る其圖樣を異にせり、禪林寺の所傳にては之を唐畫と稱すれども、其然らざるや勿論なり、或鑑識家は曰く、十六幅中一幅は後世畫家の補充したるものなるが如しと雖も、其他は孰れも筆力遒勁にして毫末も弛緩の所なし、而して其纏衣の描線に日本畫の趣あり、而相全く宋人の筆に似たれば、恐らくは是れ本邦畫家が宋畫を標本として描寫したるものなる可しと、此説眞に近きが如し、而して此畫中自ら夫の卒先して宋畫の英華を採擷し、其神髓を呑吐して佛畫界に一生面を開きたる榮賀(西暦第十四世紀の初頃盛んなりし人、第四冊に其傳あり)の筆に酷似したる所あるより、必定彼れの描けるものならんと云ふ者あり、是れ前説に比して更に一歩を進めたる觀察なれども、果して然るや否や、未だ遽かに斷定し難き所あり、而も其宅磨の風趣を帶び、筆致配色共に斯派の特長を顯はせる所あるのみならず、其年代亦略〻榮賀と同時ならんと覺ゆるを以て、此説蓋し當らずと雖も遠からざるものなる可し、二圖共に十六幅中の最も趣味多くして且つ其强健老熟なる筆力を窺ふに足る可きものなり、覽者之を精鑑せば、吾人が臆度して宅磨一派の傑作と爲すの偶然にあらざるを知らん

PANTHAKA AND INGADA (TWO OF THE SIXTEEN ARHATS).

(Two Kakemono of a set of Sixteen, coloured; each, 3 feet ⅞ inch by 1 foot 4⅛ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, ZENRINJI, KYÔTO.

(I, COLLOTYPE; II, WOOD-CUT.)

We have often spoken of the Sixteen Arhats. The two pictures here reproduced represent two of the Saints; the first being Panthaka, with two attendants; the second Ingada. These pictures differ, in their design, from similar ones to be found in other temples in Japan. A tradition of the temple attributes them to a Chinese artist, but that this is not correct can be seen from the style of the robes, which is quite Japanese. But as the method of depicting the faces is somewhat like that of an artist of the Sung School, it may be concluded that the work is by the hand of a Japanese artist imitating the Sung style. Some assign them to Yeiga Takuma (beginning of the 14th century, see VOL. IV.), who first studied Sung art and afterward inaugurated a new era in the Buddhistic School. At any rate, the style resembles that of a production of the Takuma School, as is indicated by the mode of handling and by the application of colour. In date, too, we have to place them in a period when Yeiga himself lived or, at least, when his school was flourishing. These two are the best of the sixteen Kakemono as regards skill and taste.

圖版第二十六　十六羅漢の内　十六羅漢十六詩中の二詩

羅睺羅尊者　十六羅漢の第十三

羅睺羅尊者は釋迦牟尼世尊の一子にして、摩訶迦葉尊者の弟子となり、十六羅漢の第十三位に列せらるる人なり。其人物の如何は、佛教の歴史に於ては、大なる問題にして、今日に於ては、未だ明瞭なる解釋を與へざるものの如し。羅睺羅尊者の傳は、僅に、佛教の歴史上、重要なる關係を有する人物なるが故に、其人物の如何は

五髻文殊菩薩畫像(絹本着色)　僧豪信筆

(竪二尺九寸八分、横一尺三寸二分)

伯爵松浦詮君藏

文殊菩薩のことは第一冊吳道子筆釋迦三尊の處に於て解說し、また菩薩が五髻の童子と現ぜし理由及び其相好に就きては、第二冊珍海筆五髻文殊渡海圖に於て說明したれば、こゝには之を省略せり

豪信は倭畫派の泰斗として有名なる藤原信實(西曆第十三世紀の人、第三冊に其傳あり)六世の孫にして、從三位爲理の四男なり、比叡山延曆寺の僧となり、法印位に至る、性畫を善くし、殊に肖像畫を以て世に聞ゆ、京都梅津長福寺の花園天皇御影は、彼れが命を奉じて寫し奉れるものなりと云ふ、以て當時に推重せられしを知る可し

玆に揭ぐる文殊大士の畫像は卽ち豪信の筆と稱せらるゝものにして、幅中左方の下部に「建武元(西曆一三三四年)六月九日相當悲母聖靈第三七日奉圖之」の文字あり、其亡母三七日の忌辰に當り追福の爲めに畫きたるものなるを知る可し、豪信は前にも云へる如く、花園天皇の宸影を謹寫し、又貞和四年(西曆一三四八年)十一月二十四日、太政大臣藤原公賢に謁し、命によりて其肖像を寫せしことありと云へば、彼れが花園天皇より後村上天皇頃に亙りて(西曆第十四世紀の前半)世に榮えたりしことは明らかなり、隨ひて此畫が古來豪信の筆と傳ふるもの、中に於て最も信憑す可き一幅たること亦言を俟たざる所なり、其筆意精妙、能く三世諸佛の智母たる相好を表顯せるのみならず、豪信の眞蹟として、將た又南北朝時代の一名畫として、殊に珍重愛惜す可き物と云ふ可し

FIVE-TUFTED MAÑJUŚRÎ BODHI-SATTVA.

(Kakemono, coloured; 2 feet 11¼ inches by 1 foot 3½ inches.)

BY GÔSHIN.

OWNED BY COUNT AKIRA MATSURA.

(COLLOTYPE.)

Notes about Mañjuśrî will be found in VOLS. I. and II., under the works of Wu Tao-tzu and Chinkai respectively.

Gôshin was in the sixth generation by descent from Nobuzané Fujiwara, a great artist of the Yamato School, which flourished during the 13th century (See VOL. III). He became a priest of the temple, Yenryakuji, on Mount Hiyei, but was skilled in drawing, being especially famous for his portrait painting. That his work was much admired during his own lifetime, is evident from the facts that he was commanded to paint the portrait of the Emperor Hanazono, and that later, in 1348, he executed that of Kimkata Fujiwara, the prime minister.

The picture here reproduced shows us the Bodhi-sattva Mañjuśrî with five tufts. It was painted by Gôshin in 1334, as his signature at the lower righthand side indicates; although the writing cannot be clearly seen in the collotype owing to the scorching of the silk of the original. It is, undoubtedly, one of the best of Gôshin's genuine works; and while it may differ somewhat from others that are called genuine, there exists no room for doubt as to its authenticity. The artist's consummate skill is shown in the clever way he has depicted the saintly character of the 'Mother of Wisdom of the Three Worlds,' for so this Bodhi-sattva is called. It is a good representative of the pictorial art of the early part of the 14th century.

五彩文殊菩薩圖(陳本作品)　朝倉尚武

（縱二尺九寸　橫一尺二寸）

解說

五彩文殊菩薩圖の一冊は、縱二尺九寸、橫一尺二寸の絹本に、淡彩を用ひて、文殊菩薩の一尊を畫いたものである。

この圖は、獅子に乘じ、蓮華を持つ文殊菩薩を、中央に大きく畫き、その周圍に、五人の侍者を配してゐる。人物の顏は、いづれも、豐滿な面相で、眼は、細く、口は、小さく、鼻は、高く、耳は、大きく、いはゆる、唐代の美人の面相である。

人物の衣服は、淡彩で、彩色は、赤・黃・白・黑・綠の五色を用ひ、衣紋は、細い線で、流麗に畫かれてゐる。

獅子の足元には、蓮の花が、數輪、畫かれてゐる。

この圖は、絹の質が、やや、黃ばんでゐるが、全體の、色調は、明るく、筆致は、極めて、流麗である。

この圖は、明治三十年、京都の、某氏から、當時、東京帝國大學の、教授であつた、故、岡倉覺三氏に、贈られ、その、後、岡倉氏から、ボストン美術館に、寄贈された、ものである。

OWNED BY COUNT AKIRA MATSURA.

FIVE-TOPPED MAÑJUŚRĪ BODHI-SATTVA.

(Kakemono, coloured; 5 feet 11½ inches by 1 foot 3½ inches)

BY GOSHIN.

Notes about Mañjuśrī will be found in vols. i. and ii. under the works of Wu Tao-tzu and Chinkai respectively.

Goshin was in the sixth generation by descent from Kōshusai Tōjiwara, a great painter of the Yamato School, which flourished during the 12th century (See vol. iii). He became a priest of the temple Kōmyō-kōji on Mount Hiei, but was skilled in painting, being especially famous for his bodhi-sattva paintings. That his work was much admired during his own lifetime, is evident from the fact that he was commanded to paint the portrait of the Emperor Hanazono, and that later, in 1342, he executed that of Kōmyō-tennō, the Empress mother.

The picture now represented shows us the bodhi-sattva Mañjuśrī with five faces. It was painted by Goshin in 1334 as the signature at the lower right-hand side indicates; although the painting cannot be clearly seen in the collotype owing to the scoring of the silk of the original. It is undoubtedly one of the best of Goshin's genuine works; and while it may differ somewhat from others that are called

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山水圖(紙本淡彩)　僧周文筆

(六曲屏風一雙、各竪五尺、横一丈一尺七寸二分)

侯爵松平康莊君藏

周文(西暦第十五世紀の初)は第三冊及び第六冊に於て述べたる如く、最も支那流の畫に妙を得、雪舟、宗丹等諸俊髦の冠冕となりて、所謂東山時代の風格を創し、其名聲古今に超絶せり、茲に出せる一雙の屏風は、もと豐臣氏の大阪城に在りしを、松平侯の祖先越前少將忠直(德川將軍家康の二男にして越前家の曩祖たる中納言秀康の子、慶安三年卽ち西暦一六五〇年薨ず)が元和の役(西暦一六一五年)に於ける先陣の功により、家康より親しく賜はりし物なりと云ふ、畫は蓋し周文の最大傑作と稱す可きものにして、啻に布置の整正、筆鋒の鋭利なるを見るのみならず、山川自然の妙を指掌の間に收めて、氣韻高邁、老熟沉穩なる手腕は、優に宋朝の大家を壓するに足れりと云ふ可し、夫の徒らに馬遠の糟粕を嘗め、夏珪(共に支那宋朝の大家)の後塵を仰ぎ、別に自ら一生面を展開すること能はざるの輩が到底企及する能はざる所なり

LANDSCAPES.

(A pair of Folding Screens, slightly-coloured; each, 11 feet 6½ inches by 4 feet 11 inches.)

BY SHÛBUN.

OWNED BY MARQUIS YASUTAKA MATSUDAIRA.

(COLLOTYPE.)

Shûbun, who flourished in the beginning of the 15th century, was, as is said in VOLS. III. and VI., versed in the Chinese style of art and has since proved to have been the forerunner of Sesshû, Sôtan, and serveral other distinguished artists. We owe to his talent and skill the establishing of the so-called Higashiyama style.

The pictures on the folding screens, here reproduced, originally belonged to the Toyotomi family, whose headquarters were in Ôsaka. When they fell into the hands of Iyeyasu Tokugawa, after his final victory over the Toyotomi family, he gave them to Tadanao Matsudaira, Lord of Echizen, who was his grandson and had fought many a battle against his grandfather's enemy. They are, undoubtedly, Shûbun's masterpieces: the regular and harmonious distribution of the essential features and the refined and delicate treatment of all the details, impart to the scenes a charmingly natural aspect. The artist's success in this kind of picture may well be ranked with that of the best of the famous artists of the Sung dynasty, China.

山水圖(蹴本蹴絵)　御国会社

文曲國重一製　各金五圓　縮一寸ニ分半ヲ二分

別格本縮註

LANDSCAPE.

(A pair of folding screens; slightly-colored; each, 11 feet 6½ inches by 4 feet 11 inches.)

BY SHIÔBUN.

OWNED BY MARQUIS YASUTAKA MATSUDAIRA.

(COLLOTYPE.)

Shiôbun, who flourished in the beginning of the 19th century, was, as is said in vols. iii. and iv., versed in the Chinese style of art and has since proved to have been the forerunner of Gessaku, Gôsen, and several other distinguished artists. We owe to his talent and skill the establishing of the so-called Higashiyama style.

The pictures on the folding screens here reproduced, originally belonged to the Tokugawa family, whose headquarters were in Osaka. When they fell into the hands of Yoshisen Tokugawa, after his final victory over the Toyotomi family, he gave them to Yasutaka Matsudaira, Lord of Echizen, who was his grandson and had fought many a battle against his grandfather's enemy. They are, undoubtedly, Shiôbun's masterpieces: the regular and harmonious distribution of the essential features and the refined and delicate treatment of all the details, impart to the scenes a charmingly natural aspect. The artist's success in this kind of picture may well be ranked with that of the best of the famous artists of the Sung dynasty, China.

山水圖　御国会社

文曲國重一製　各金五圓　縮一寸ニ分半ヲ二分

別格本縮註

山水圖

(二面屏風一對　各縦一尺一寸二分　横一尺一寸)

御国会社

松平侯爵家所藏

文曲國重

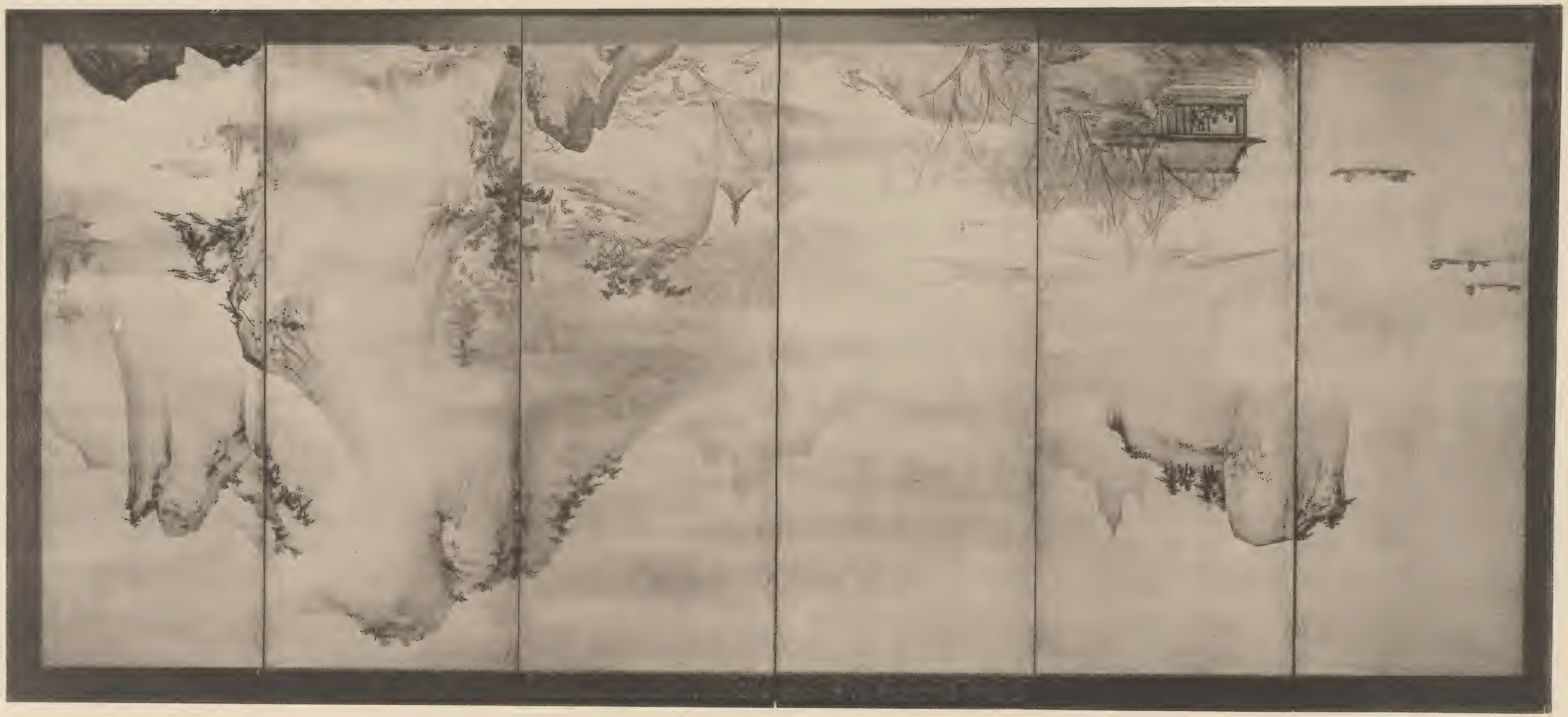
縮一寸ニ分半ヲ二分の大製

別格本縮註

山水圖

(蹴本蹴絵)

**御国会社



三保松原眞景圖(紙本墨畫)　能阿彌筆

(六幅聯續、竪五尺一寸、横一丈一尺五寸八分)

男爵九鬼隆一君藏

三保松原は駿河國に在り、東海道中有數の勝地にして、古來しば〳〵詩歌又は繪畫等の題目となれり、其地域は西より東に突出せる一里餘の半島にして、幾百千株の青松茂生し、其枝葉根幹潮風に吹きなびめられて、高低曲直、千態萬樣の觀を呈せり、昔し天人此地に降り、羽衣を脱ぎて松枝に懸けしを漁夫の拾ひ得たりと云ふこと、謠曲等にも見えて普ねく人の知る所なり、而して其東北には富士の高嶺、愛鷹の翠巒聳え、前には浮島ヶ原、吉原、蒲原等の諸驛、薩埵山、興津川、清見ヶ關等互に隱見し、清見寺の鐘聲脈々波間に響くあり、北には邈に清水港を望み、南は滄海淼漫、煙波千里、洵に壯觀奇勝限りなし、茲に掲ぐる圖は即ち此絶景を描寫せるものにして、元來富士の圖と共に一對を成せし屏風畫の一隻なりと云ふ、覽者之に對するときは、坐ろに其身親しく三保の勝境に遊ぶが如き感あり、眞に入神の妙を得たりと稱す可し、能阿彌は第三冊にも述べたる如く、足利將軍義政(文安元年―文明五年卽ち西暦一四四四年―一四七三年在職)に仕へて童朋となり、又古書畫の鑑定に長じ、書を能くし、歌に巧に、畫に至りては周文の法を學び、宋僧牧溪に私淑し、遂に一家の妙を現はせし人なり、造詣深きこと彼れが如き者にあらずんば、曷んぞ能く此絶景を描きて韻趣無限の妙、斯の如くなるを得んや

MIO-NO-MATSUBARA.

(One of a pair of Folding Screens, monochrome-sketch; 11 feet 5¼ inches by 5 feet ½ inch.)

BY NÔAMI.

OWNED BY BARON RYÛICHI KUKI.

(COLLOTYPE.)

Mio-no-Matsubara, celebrated alike in poetry and in art, is in the province of Suruga. It is a low, sandy point of land covered with pine-trees. The tale of a fairy who lost her robe of feathers at Mio, is briefly given by Professor B. H. Chamberlain in the following words:*

"At Mio-no-Matsubara is laid the scene of *Ha-goromo*, or 'The Robe of Feathers,' one of the prettiest and most fanciful of the Japanese Lyric Dramas (*Nô no Utai*). A fisherman, landing on this strand, finds a robe of feathers hanging to a pine-tree, and is about to carry it off as treasure-trove, when a beautiful fairy suddenly appears and implores him to restore it to her, for it is hers, and without it she cannot fly home to the Moon, where she is one of the attendants on the thirty monarchs who rule that sphere. At first the fisherman refuses to grant her request. He only does so when, after many tears and agonies of despair, she promises to dance for him one of the dances known only to the immortals. Draped in her feathery robe, she dances beneath the pine-trees on the beach, while celestial music and an unearthly fragrance fill the air. At last her wings are caught by the breeze, and she soars heavenward past Mount Ashitaka, past Fuji, till she is lost to view. There is still a small shrine on Mio-no-Matsubara dedicated to this fairy, where a relic of her robe is shown."

The picture here reproduced is one of a pair, the other being a sketch of Fuji. Though the picture is not signed, there can be no doubt whatever that it is by **Nôami,** who was, as has been said in VOL. III., an expert in art-objects, a clever poet, and an attendant on the Shôgun, Yoshimasa Ashikaga. In drawing, Nôami learned the style of Shûbun (beginning of the 15th century), and imitated Mu-chi of the Sung dynasty, thereby creating an attractive style of his own. It is from his skilled hand alone that we can expect such a tasteful sketch of that beautiful fairy land.

* Murray's Handbook for Travellers in Japan, Sixth edition, revised. P. 236.

MIO-NO-MATSUBARA.

(One of a pair of folding screens: monochrome-sketch; 11 feet 2½ inches by 5 feet ½ inch.)

BY NÔAMI.

OWNED BY BARON WAJIGHI KAKI.

(COLLOTYPE.)

Mio-no-Matsubara, celebrated alike in poetry and in art, is in the Province of Shinano. It is a low, sandy point of land covered with pine-trees. The fate of a fairy who lost her robe of feathers at Mio, is priefly given by Professor B. H. Chamberlain in the following words:*

"At Mio-no-Matsubara is laid the scene of 'Ha-goromo' or 'The Robe of Feathers', one of the prettiest and most fanciful of the Japanese Lyric Dramas (Nô no Uta). A fisherman, landing on this strand, finds a robe of feathers hanging to a pine-tree, and is about to carry it off as treasure-trove, when a beautiful fairy suddenly appears and implores him to restore it to her, for it is hers, and without it she cannot fly home to the Moon, where she is one of the attendants on the fairly monarchs who rule that sphere. At first the fisherman refuses to grant her request. He only does so when, after many tears and agonies of despair, she promises to dance for him one of the dances known only to the immortals. Darked in her feathery robe, she dances beneath the pine-trees on the beach, while celestial music and an unearthly fragrance fill the air. At last her wings are caught by the breeze, and she soars heavenward past Mount Ashitaka, past Fuji, till she is lost to view. There is still a small shrine on Mio-no-Matsubara dedicated to this fairy, where a relic of her robe is shown."

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* Murray's Handbook for Travellers in Japan, Sixth edition, revised, p. 320.

三井松原圖(縮本墨畫)　狩岡隆章

（元龜齋畫，寸五分一，縱一尺二寸五分）

民藝古學會所藏

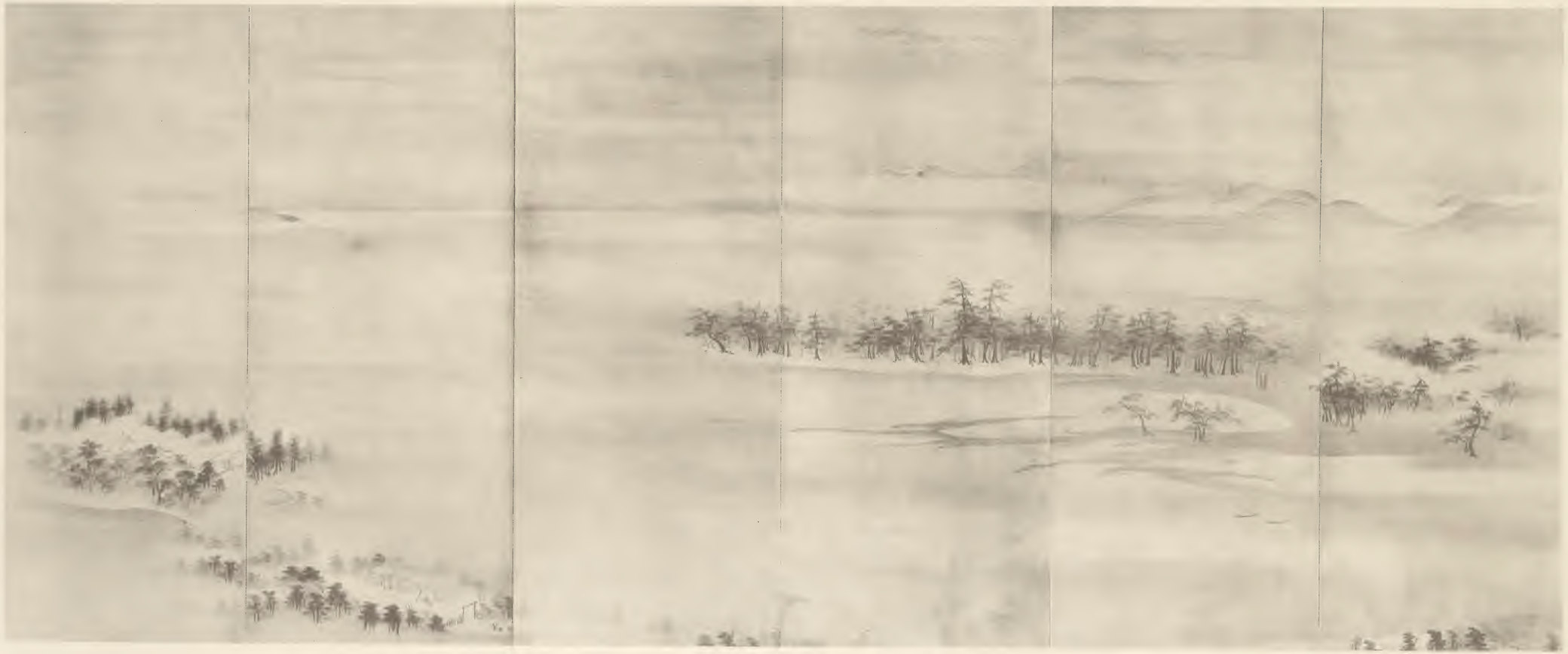
三井松原は信濃の海岸にある一里に亘る白い砂と、其上に生ずる松の美しさとで、古来詩人の歌に詠まれ、謡曲の題目ともなった。此地は東海道の御殿に入って、古来美しい天女の降り給ふ所とされ、謡曲「羽衣」の舞台として、世人の憧れの的となった。

昔、漁夫が海辺の松の枝に掛かった美しい羽衣を見つけて、持ち帰って宝にしようとした。すると、天女が現れて、羽衣を返してくれと嘆願した。漁夫は、天女が羽衣を着て月の宮に帰り、月の宮の人々に舞を舞ってくれるなら、返してやると言った。天女は、羽衣を着て、月の宮の人々に舞を舞ってやった。漁夫は、約束通り羽衣を返した。天女は、羽衣を着て、月の宮に帰って行った。

この話は、誠に美しい話である。

この絵は、天女が羽衣を着て、月の宮に帰って行く場面を描いたものである。

この絵は、狩岡隆章が、自分の師匠である、狩岡隆章の師匠である、狩岡隆章の師匠である、狩岡隆章



山水圖(絹本淡彩)　僧雪舟筆

四曲屏風一雙の各一部

(各圖竪四尺九寸、横二尺四寸八分)

伯爵伊達宗基君藏

雪舟(應永二十七年—永正三年卽ち西暦一四二〇年—一五〇六年)の畫は第一冊以來之を掲載すること既に四回、其光輝ある一代の事蹟も亦屢〻之を繰り回へせり、而して今又茲に彼れの作品を採錄して厭はざるは、實に其技倆の古今に超絶し、非凡の傑作亦頗る多く、隨て之を逸するの極めて遺憾なるを感ずるのみならず、此の如き大畫家の眞價を表彰するが爲めには、毎冊其作品を紹介するも尙且つ足れりとす可らざればなり、本圖の如き、規模宏壯、氣格雄偉、觀る者をして筆端神あるかと疑はしむ、顧ふに雪舟遠く支那大陸に遊び、壯麗なる山川の勝を探り、其自然の風光を師として深く箇中の三昧を會得したれば、支那的山水畫は彼れの最大長處なりしなる可く、一たび其傑作に對すれば、未だ曾て蕭然として意遠く、恍然として八荒に神遊するの感なくんばあらざるなり

LANDSCAPES.

(Two panels of a pair of Folding-screens, monochrome sketches; each screen, 5 feet 10¼ inches by 9 feet 10 inches.)

BY SESSHÛ.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

Examples of **Sesshû's** (1420–1506) work have been reproduced four times since the first volume of the present series was issued, and his glorious career has been referred to whenever we have had occasion. Still, when we see that so many of his masterpieces have been preserved to us, we do not consider that we have yet done sufficient in introducing to the world at large one of the greatest artists Japan has ever produced.

We present here two more of his landscape sketches, which serve to show another phase of that complete mastery of his art which he attained. The generous scale upon which these pictures were conceived and the virile strength evinced in the use of the brush, are especially conspicuous. we can look for such breadth and grand proportions only from one who has studied Nature direct from extended continental landscapes, such as are found along the course of the Yang-tzu-chiang.

山水圖譜本幾

雪舟筆

回曲屏風一雙の内

（各圖縮四尺八寸七分）

（第二號）

雪舟の略伝

雪舟は備中の国赤浜に生れ、一説に応永三十年（一四二〇）に没したといわれる。幼少の頃から絵を好み、十歳の頃に京都に出て、相国寺の周文に師事した。後に山口に住して、大内氏の庇護を受けた。明の使節に随行して渡明し、帰国後は豊後・備前・備中・石見・出雲・長門・周防・筑前・肥前・肥後・薩摩・大隅・日向の諸国を遍歴した。晩年は山口に住して、その地で没したと伝えられる。

雪舟は、中国の三遠の画法を学び、山水・人物・花鳥・風景・故事・肖像・神仏・鞍馬・牛馬・虎・龍・鳥・獣・魚・虫・草・木・蔬・菜・器・具・楼・閣・舟・車・橋・梁・道・路・関・塞・城・郭・宮・殿・寺・社・仏・菩薩・羅漢・高僧・仙・聖・賢・士・女・子・孫・兵・将・官・吏・農・工・商・医・卜・相・武・芸・文・学・詩・歌・書・画・琴・碁・茶・香・花・酒・料・理・祭・礼・葬・婚・産・育・教・訓・戒・法・則・掟・約・束・契・盟・誓・願・祈・祷・呪・詛・怨・恨・憎・愛・恋・慕・情・欲・貪・瞋・痴・慢・疑・信・仰・帰・依・敬・尊・崇・拝・礼・讃・称・賞・罰・賞・罰・褒・貶・毀・誉・栄・辱・喜・怒・哀・楽・愛・憎・恋・慕・情・欲・貪・瞋・痴・慢・疑・信・仰・帰・依・敬・尊・崇・拝・礼・讃・称

雪中花鳥圖(絹本着色)　傳支那明朝呂紀筆

(竪五尺四分、横二尺九寸二分)

京都紫野臨濟宗大德寺塔頭孤蓬庵藏

呂紀、字は廷振、鄞(浙江省)に生れ、弘治年中(西暦一四八八年―一五〇五年)明の孝宗に仕へ、仁智殿の供事たり、翎毛を寫すこと甚だ一五巧なりしが、また山水人物をも作れり、其色彩を施すこと極めて鮮麗にして、生氣潑々たるに由り、時人最も其畫を尊重せり、然れども呂紀は啻に丹青の一技に由りてのみ世に名ありしにあらず、屢〻帝の詔を承けて時事を論じ、規諫を上り、毎に嘉賞聽納せられしを以て令聞を得たりと云ふ

此畫を藏する孤蓬庵は、夫の和歌書畫を善くし、生花の法に精しく、又器物の鑑識に長じ、而して意匠家圖案家として、將また茶道の名人として古今に冠絶せる小堀遠州(天正七年―正保四年即ち西暦一五七九年―一六四七年)の草創せし所にして、名器珍寶を藏する頗る多し、就中此に掲ぐる雪中花鳥圖の如きは最も珍重す可きものなり、古來呂紀の畫として本邦に傳ふる所のものは、此彩から、此ずと雖も、其多くは臨摹にあらざれば僞筆贋作に係り、此畫の如く彼れの眞蹟と認むるに足るものなし、故に鑑識家は此畫を以て呂紀の畫の試金石とせり、全體の布局整然として法度あり、殊に鴻の寒風に向ふて其羽毛を刷洗するの狀實に眞に迫り、又白雪繽紛たるの處數箇の紅花を點じて、冬時の寂寥を感せしめざるが如き、決して凡筆の能くする所にあらず、洵に名畫と稱す可きものなり

FLOWERS AND BIRDS IN SNOW.

(Kakemono, coloured; 4 feet 11¾ inches by 2 feet 11⅜ inches.)

BY LU CHI (CHINESE.)

OWNED BY THE TEMPLE, KOHÔAN, DAITOKUJI, KYÔTO.

(WOOD-CUT.)

Lu Chi, who was styled Ting-chen, was a native of Ying (in Che-chiang), and served as steward in the Jen-chih palace during the reign of the Emperor Hiao-tsung, of Ming, in the period of Hung-chih (1488–1505). He was exceedingly skilful in painting birds and beasts, but often showed his versatility by drawing human figures and landscapes. He gained great renown among his contemporaries through his skill in clear colouring and because of the lively aspect of his pictures. It was not only by his painting, however, that he won the favour of the people, but also by his good counsel to the government in political affairs. His advice was, in fact, often praised and even followed by the Emperor himself. In old Buddhist temples of Japan there are several paintings which are considered to be by him and which often served as patterns for imitators of his style.

The picture here reproduced was originally owned by Kobori Sôho (1579–1647), who was celebrated for his skill in the tea-ceremony. Connoisseurs generally agree in admitting it to be the best existing specimen of the genuine work of Lu Chi. Looking at the picture, one will at once notice how much animation is imparted to the cold wintry landscape by the introduction of the swan which has just alighted. Moreover, the cleverness of the conception is shown by the way in which the lightly covered snow-scene is dotted over with some red camellia flowers, in order to vivify the lonely winter aspect. Some have remarked that this mode of painting, the contrasting of red and white, was afterward followed by Yukinobu, Sanraku, and Sansetsu of the Kanô School.

雪中洗鳥圖(部分)　狩文潤印師呂雄筆

(寸五分四寸二分)

京

呂雄氏は江戸浅草駒形住人、通称を清次郎と稱し、後に呂雄の號を用ひたるものにして、俗に清次と稱せり。

氏は江戸の人にして、主に美人畫を得意とせり。山水、花鳥、人物等に巧みなりしが、晩年に至りては、専ら美人畫を得意とせり。その一流は由て一派を成せり。世人これを呂雄流と稱せり。

その筆致の強き、色彩の濃厚なる、一見して氏の作品たるを識別するに難からず。しかも氏は自己の作品に多く年月を記せざりしが、氏の晩年の作品は、天保年間以降、安政の頃に至りては、盛んに浮世絵の版元に用ひられ、多くの作品を遺せり。

氏の作品は、一般に強き線と、濃厚なる彩色とを以て、人物の表情を巧みに描出せり。殊に、美人畫に於ては、その一流の特色を發揮せり。

氏の作品は、今日、世に多く流布せり。

FLOWERS AND BIRDS IN SNOW.

(Kakemono, painted on silk, mounted on a fine silk brocade.)

BY LU CHI (CHINESE).

OWNED BY THE TEMPLE KOHOAN, DAITOKUJI, KYOTO.

(WOOD CUT.)

LU CHI, who was styled Ting-chen, was a native of Ying (in Che-chiang), and served as steward in the Ten-chih period during the reign of the Emperor Hiao-tsung, of Ming, in the Period of Hung-chih (1488–1505). He was exceedingly skillful in painting birds and beasts, but often showed his versatility by drawing human figures and landscapes. He gained great renown among his contemporaries through his skill in clear coloring and because of the lively aspect of his pictures. It was not only by his painting, however, that he won the favour of the people, but also by his good conduct to the government in political affairs. His advice was, in fact, often praised and even followed by the Emperor himself. In old Buddhist temples of Japan there are several paintings which are considered to be by him and which often served as patterns for imitators of his style.

The picture here reproduced was originally owned by Kobori Sōho (1579–1647), who was celebrated for his skill in the tea-ceremony. Connoisseurs generally agree in admitting it to be the best existing specimen of the genuine work of Lu Chi. Looking at the picture, one will at once notice how much animation is imparted to the cold wintry landscape by the introduction of the swan which has just alighted. Moreover, the cleverness of the conception is shown by the way in which the lightly covered snow-scene is dotted over with some red camellia flowers in order to vivify the lonely winter aspect. Some have remarked that this mode of painting, the contrasting of red and white, was adopted by Yanginobu, Chinsaku, and Chusaku of the Kano School.

虎溪三笑圖雙幅(紙本淡彩)　狩野正信筆

(各竪三尺九寸、横一尺八寸)

子爵秋元興朝君藏

支那東晋孝武帝(西暦三七三年—三九六年)の頃、禪門の高僧慧遠法師、當時の奇才及び沙門等千餘人と共に白蓮社を廬山の東林寺に結び、淨業を修して山を下らず、俗塵に交らざること三十年、客を送るや必ず虎溪を以て限とし、未だ曾て之を過ぎたることなし、同時の處士陶淵明、道士陸脩靜、共に師の高韻を慕ひ、或日手を携へて之を訪ふ、師迎へて道を談じ、共歸るを送るや、我を忘れて覺えず溪を過ぐ、乃ち相顧みて大笑せりと云ふ、茲に掲ぐる圖は卽ち此一場の佳話を描けるものなり、但し脩靜が始めて廬山に造れるは元嘉の末(西暦第五世紀の央)にして、師の寂後三十年、淵明の歿後二十餘年なれば、其年代頗る相違あり、隨て虎溪の三笑は後人附會の説に外ならずと云ふ者あり、然れども古來東西の畫家が屢〻捉へ來りて好畫題とせるものなり

狩野正信(享德二年—延德元年卽ち西暦一四五三年—一四八九年)は第三冊、周茂叔愛蓮圖の説明中にも述べたる如く、周文、宗丹の二人に學びて遂に狩野の一新派を創し、爾來幾多の俊髦を其門下子孫より出し、數百年間天下の畫權を握るの基礎を造れり、茲に出せる圖は卽ち正信の傑作にして、筆力遒勁、氣格俊邁、三賢の神采奕々として紙上に躍出せり、正信が狩野の鼻祖として能く百代の欽仰を受くるもの、蓋し此畫の如き超絶の妙技を揮へるに由れり、眞に愛尙すべき逸品と稱す可し

THE THREE LAUGHERS AT HU-HSI.

(A pair of Kakemono, slightly-coloured; each, 3 feet 10⅜ inches by 1 foot 9⅜ inches.)

BY MASANOBU KANÔ.

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

During the reign of Emperor Hsiao-wu (373–396), of the Eastern-Chin daynasty of China, there lived a high-minded priest named Hui-yuan, who, with his pupils numbering more than 1,000, was engaged in religious work in the temple, Tung-lin-ssu, on Mount Lu-shan. He did not descend the mountain for thirty years, but whenever his visitors were taking leave, he would go as far as Hu-hsi, about half-way down,—but never beyond,—to see them off. At this same time there was a man of leisure named Tao-yuan-ming, one of the literati; and still another, Liu-hsiu-ching, a Taoist. These two often visited the priest, and once, when he was walking down the mountain to take leave of them, he was so engrossed by the pleasant conversation that he passed the valley, Hu-hsi, unconsciously. When they realized that the priest had come beyond the usual limit of his walk, they all laughed;—hence the designation, "Three Laughers of Hsu-hsi." The pictures here reproduced depict the sages at this moment. Although there is disagreement as to the date, it is nevertheless a favourite motive with artists in Japan, as well as in China.

Masanobu Kanô (1453–1489, see VOL. III.), studied art with Shûbun and Sôtan, and afterward founded a new school which was the centre of artistic activity in Japan during several centuries. The pictures of "The Three Laughers" are to be classed among his masterpieces; the use of the brush being firm and strong, the figures being brought out vividly and gracefully. It is worthy of the founder of the school, and will serve as a lasting memoral of his surpassing talent and skill.

THE THREE LAUGHERS AT HU-HSI.

(A pair of Kakemono slightly-colored; each 2 feet 10½ inches by 1 foot 6½ inches)

BY MASANOBU KANO.

OWNED BY VISCOUNT ONITORO YAKUMARU.

(COLLOTYPE.)

During the reign of Emperor Hsiao-wu (373–396), of the Eastern-Chin dynasty, of China, there lived a night-minded Priest named Hui-yuan, who, with his bright untempting more than 1,000, was engaged in religious work in the temple Tung-lin-ssu, on Mount Lu-shan. He did not descend the mountain for thirty years, but nevertheless his visitors were taking leave, he would go as far as Hu-hsi, about half-way down—but never beyond—to see them off. At this same time there was a man of letters named Tao-yuan-ming, but still another, Lin-hsin-chung, a Taoist. These two often visited the Priest, and once when he was walking down the mountain to take leave of them, he was so engrossed by the pleasant conversation that he passed the valley, Hu-hsi, unconsciously. When they realized that the Priest had come beyond their usual limit of his walk they all laughed;—hence the designation "Three Laughers of Hsu-hsi." The pictures here reproduced depict the scene at this moment. Although there is disagreement as to the date, it is nevertheless a favourite motive with artists in Japan, as well as in China.

Masanobu Kano (1434–1490, see *Vol. III.*), studied art with Shūbun and Sōami, and afterwards founded a new school which was the centre of artistic activity in Japan during several centuries. The pictures of "The Three Laughers" are to be classed among his masterpieces; the use of the brush being firm and strong, the figures being brought out vividly and gracefully. It is worthy of the founder of the school, and will serve as a lasting memorial of his surpassing talent and skill.

狩野正信筆三笑圖

（本紙三号参照）

狩野正信（狩野派）

所有子爵鳥居忠文

（コロタイプ）

支那晉朝孝武帝の時代に廬山に住した慧遠法師は一千餘人の僧侶を指導して東林寺に居り、三十年の久しきを山を下らず、門人の來訪者を送るに虎溪を越えざるを以て常とせり。ある日陶淵明と道士陸修靜とを送りて虎溪を越えしに、三人共に語に興じて時を忘れ、遂に虎溪を越えたりとの故事に因み、三人の笑を描きたるもの、古來多く畫題に採られたり。

本圖は狩野派の祖狩野正信（一四三四—一四九〇）の筆にして、狩野派の創始者たる狩野元信の師なり。正信は初め土佐光信に學び、後に雪舟の法を受けて、大和絵の長所と唐絵の長所とを融合して、一派を成せり。本圖は正信の代表的傑作にして、筆力雄勁、人物の表情生動、以て其の技倆の卓越せるを知るべし。

花鳥圖(紙本墨畫)　狩野元信筆

八幅中の二幅

(各竪五尺八寸四分、横三尺九寸)

京都花園臨濟宗妙心寺塔頭靈雲院藏

狩野古法眼元信(文明八年—永祿二年卽ち西曆一四七六年—一五五九年)の畫は第一冊以來掲載すること既に一再にあらず、其畫才の卓絶非凡なることも亦屢〻之を述べたり、玆に出せる花鳥畫は第一冊所載の瀑邊遊禽圖及び老松孤鶴圖と共に八幅對を爲すもの、一にして、所謂歲寒の三友たる松竹梅と數羽の小禽を畫きたるに過ぎざれども、さすがに數百年間畫界の覇權を掌握せし狩野一派の基礎を定めたる古法眼の老腕に成れるものなれば、尋常畫家の常套に陷らず、圖樣極めて淸新、着想頗る幽雅なるは固より怪むに足らず、老松亭々として聳え、竹影蕭疎なる處、梅花馥郁薫風を生じ、晝靜かに鳥語喃々たるの時、淸流潺湲として春郊の情轉〻長きを感ぜしむるが如き、何等の老手腕ぞ、而して其筆致の淸逈秀潤なるは更に言ふを俟たず、蓋し此畫も亦靈雲院の開山大休國師の爲めに彼れが一生の蘊蓄を傾けし盡したるものにして、容易に得がたきの逸品なり

FLOWERS AND BIRDS.

(Two Kakemono, monochrome-sketches; each, 5 feet 8⅜ inches by 3 feet 10⅜ inches.)

BY MOTONOBU KANÔ.

OWNED BY THE TEMPLE, REIUN-IN, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

Reproductions of the works of **Motonobu Kanô** (1476–1559) have been given several times in the preceding volumes, and his pre-eminent talent also has been very often referred to. The 'Flowers and Birds' here reproduced appertain to the two pictures, 'Waterfall and Birds,' given in VOL. I. The present ones depict the pine, bamboo, and plum-blossom, the so-called 'Three Friends in Winter,' with some birds. In these two, the extraordinary skill of the founder of the Kanô School, which flourished for so many centuries, is displayed, and we can never speak too highly of his fresh and ingenious design and detail in handling his subjects, exhibited even in these pictures. He is said to have painted them, with special attention and labour, for Daikyû, the founder of the temple, Reiun-in, and they are, no doubt, to be classed with his masterpieces.

狩野派圖(繼續)　狩野定信筆

（參觀日本美術會第三回會、明治三十年）

六曲中の一

京都某侯爵家所藏

（縱五尺四寸、橫三尺五寸）

狩野定信(安信の弟、一名鍋之助、後に出羽守に任ず)の畫は、一面に於て二つに別つべき筆法を用ひ、其一は安信の畫風を繼ぎ、他は光信の畫法を繼ぐものなり。今此二種の畫法を對照して、其特徴を明かにせんとす。

安信の畫は、其筆法の強剛なる、其構圖の奇拔なる、其色彩の濃厚なる、其人物の生動なる、其山水の雄渾なる、其樹木の奇怪なる、其鳥獸の活潑なる、其花草の美麗なる、其總て人目を驚かすに足るものあり。之に反して、光信の畫は、其筆法の柔軟なる、其構圖の平穩なる、其色彩の淡雅なる、其人物の閑靜なる、其山水の明媚なる、其樹木の優美なる、其鳥獸の溫和なる、其花草の嫋弱なる、總て人目を驚かすに足るものなし。

安信の畫は、其筆法の強剛なるが故に、其構圖の奇拔なるが故に、其色彩の濃厚なるが故に、其人物の生動なるが故に、其山水の雄渾なるが故に、其樹木の奇怪なるが故に、其鳥獸の活潑なるが故に、其花草の美麗なるが故に、總て人目を驚かすに足るものあり。之に反して、光信の畫は、其筆法の柔軟なるが故に、其構圖の平穩なるが故に、其色彩の淡雅なるが故に、其人物の閑靜なるが故に、其山水の明媚なるが故に、其樹木の優美なるが故に、其鳥獸の溫和なるが故に、其花草の嫋弱なるが故に、總て人目を驚かすに足るものなし。

而して畫源の一

樓閣山水圖雙幅(絹本淡彩)　海北友雪筆

(各竪四尺一寸六分、横二尺一寸三分)

東京帝室博物館藏

友雪は海北友松(天文二年—慶長二十年卽ち西曆一五三三—一六一五年)の嗣子なり、諱は道暉(或は道輝に作る)、通稱を忠左衞門と云ふ、友雪は其號なり、又道暉齋、茁暉齋、松雪齋等の別號あり、父友松は初め畫を狩野永德(天文十二年—天正十八年卽ち西曆一五四三年—一五九〇年)に學び、晚年宋人梁楷(第三冊、李太白圖說明參看)に私淑して遂に畫格を變じ、一派を創立したるが、友雪初め父に就きて畫法を受け、亦おのづから永德の風格を得、後更に狩野探幽(慶長七年—延寶二年卽ち西曆一六〇二年—一六七四年)の門に入りて專ら其風を學び、而して亦遂に家法を變じ、新に一機軸を出だし、家聲を墜さざりしと云ふ、延寶五年(西曆一六七七年)歿す、年八十、或は云ふ七十八

玆に揭ぐる雙幅山水圖は、友雪一代の作中最も優秀なるものにして、彼れが其家格を變更して新に一生面を開きたることを證する唯一の標本とも見る可きものなり、試みに之を友松の畫(第二冊及び第六冊揭載)と比較對觀せよ、頗る其趣を殊にせるを知る可し、是れ蓋し友雪晚年の筆なる可く、而して其畫風の頗る雪舟(旣載挿畫參照)に似たる處あるを見れば、彼れが雪舟にも私淑したることを察するに足れり、圖面の布局清曠にして着想高邁、筆致亦嚴正にして遠近其宜きを得たるが如き、恐らくは友松と雖も尙且つ一籌を輸する所なる可し、然るを況んや碌々たる庸工の夢にだも其の萬一を髣髴し得る處ならんや

LANDSCAPES.

(A pair of Kakemono, slightly-coloured; each, 4 feet 1⅜ inches by 2 feet 1¼ inches.)

BY YÛSETSU KAIHOKU.

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

(COLLOTYPE.)

Yûsetsu Kaihoku, the eldest son of Yûshô (1533–1615), studied art first under his father, but afterward went to Tannyû Kanô (1602–1674) for further instruction. Thus combining the strong points of both masters, he changed the hereditary style of his family. The great fame of the family owes much to his ingenuity and diligence. He died in 1677 at the age of eighty, or, it is said by some, at seventy-eight.

The pictures here given are masterpieces, and indicate the new style of art which Yûsetsu himself introduced. Compare, for verification of this statement, these pictures with those by Yûshô (see VOLS. II and VI.), and a considerable change in style will be observed. These may have been productions of Yûsetsu's old age, and we see in them a resemblance to the style of Sesshû, which he must have studied also. The excellent perspective distribution of objects, the ingenuity of design, and the strictness in handling, are—perhaps—beyond the reach even of his father.

歌川広重水墨画

第四図

雪景富士山(縦本淡彩)

(縦二尺七寸三分)

雪景帝釈渓谷

Ayasofan Kanhoku the oldest son of Ayaho (1833–1915), studied art first under his father, but afterwards went to Tanryū Kano (1805–1874) for further instruction. Thus combining the strong points of both masters, he changed the traditional style of his family. The great fame of the family owes much to his ingenuity and diligence. He died in 1877 at the age of eighty, or, if is said by some, at seventy-eight.

The pictures here given are masterpieces, and indicate the new style of art which Ayasofan himself introduced. Compare, for verification of this statement, these pictures with those by Ayaho (see Nos. II and IV.), and a considerable change in style will be observed. These early pieces were produced in Ayasofan's old age, and we see in them a resemblance to the style of Gessui, which he must have studied also. The excellent perspective displayed in the reproduction of objects, the ingenuity of design, and the artistness in handling, are—perhaps—beyond the reach even of his father.

LANDSCAPES.

(A Pair of Kakemono, slightly-coloured; each, 4 feet 1½ inches by 2 feet 1½ inches.)

BY AYASOFAN KANHOKU.

OWNED BY THE IMPERIAL MUSEUM, TOKYO.

(COLLOTYPE.)

歌川広重水墨画(縦本淡彩)　帝釈渓谷

(縦二尺七寸三分)

雪景帝釈渓谷

文政末期文政十二年一八二九年頃から天保四年一八三三年頃にかけての北の高一と称せられる画工である。歌川家の初代は豊国門下で、歌川姓を名のり、次第に頭角を現わし、文政末期に浮世絵の流行を見て、文政末期文政十二年一八二九年頃から天保四年一八三三年頃にかけて

懸瀑飛燕圖（絹本淡彩）英一蝶筆

（三幅對、各竪三尺二寸七分、横一尺五寸七分）

子爵稲葉正繩君藏

一蝶、姓は多賀、名は信香、幼名は猪三郎、俗稱を助之進、又は次郎右衞門と云へり、承應元年（西暦一六五二年）攝州大阪に生る、父の名は伯菴、某侯の侍醫なり、十五歳の時江戸に出で、狩野安信の門に入り、名を安雄と改め、後剃髪して朝湖と號す、又翠簑翁、牛丸、曉雲、舊草堂、一蜂閑人、隣樵菴、北窓翁、和應等の別號あり、當時書家の佐玄龍、俳人の芭蕉、其角、嵐雪、金工の横谷宗珉等皆知名の士にして、一蝶之と親交あり、殊に佐玄龍に書法を習ひて、書畫一筆の名圖を作り、又芭蕉に俳諧を學びて、其畫風おのづから俳味を帶ぶるものあり、元祿十一年十二月二日、幕府の忌諱に觸れ、罪を獲て三宅島（或は云ふ八丈島）に謫せらる、時に年四十七、島に在ること十二年、寶永六年九月赦されて江戸に歸る、其間に揮灑せるものを世に島一蝶の筆と稱し、特に賞翫せらる、一蝶一日胡蝶の庭前に戲るゝを見、意甚だ之を愛し、直ちに筆を執りて之を寫す、たま〳〵赦狀の至るに會ひ、欣喜に堪へず、是より姓名を英一蝶と改めしと云ふ、後深川に住し、享保九年（西暦一七二四年）正月十三日歿す、享年七十三

顧ふに狩野探幽（慶長七年―延寶二年即ち西暦一六〇二年―一六七四年）豪邁卓犖の資を以て、不世出の才を抱き、縱横自在に筆を揮ひて一世を風靡し、畫界の覇權を握り、狩野一派の基礎をして益〻鞏固ならしむるや、天下の畫家翕然として其門に趨行し、亦一人の起て新生面を開拓せんと試むるものなかりき、此時に當り、獨り英一蝶あり、狩野一流の徒皆乃祖の餘慶に忸れ、徒らに家法を株守するの弊牢として拔く可らざるを看取し、奮然身を市井の間に挺し、巧みに平民的思想を繪畫に渾化融合し、其精華を發揮して、江戸の畫壇に燦たる異彩を放つに至れり、當時の形勢を察するに、門閥系統の外に孤立して、其名聲を一時に馳せんことは、實に容易の業にあらず、而も一蝶の之を能くせし所以は、蓋し慶長元和の戰雲全く收まり、德川覇府の根柢既に固く、戎馬の地は化して歌謳の衢となり、上下文物熙々雍々たるの時に當り、能く新趣を出して、所謂元祿時代の風尚に投じたるに因らざる可らず、一蝶は天性奇矯の士なりしが故に、其畫も亦多くは奇思横生、飄逸警拔なりと雖も、動もすれば覇氣の人に逼るあり、冲和溫淳の趣に乏しき所あるは、卽ち彼れが勢力隆々たる狩野派に對抗したるの氣象おのづから其筆端に發露したるものなる可けれ

玆に掲げたる三幅の畫中、其中幅は淙然空より飛下する懸瀑の圖にして、左右は其上下の景を描けるものなり、著想奇拔にして、筆致の峻逸遒勁なる、一蝶が此種の畫中殊に傑作と稱す可きものなり、但し一蝶初め狩野安信に學びたりと云へば、此畫が狩野の風趣を帶びたるも決して偶然にあらず、抑〻一蝶得意の作は滑稽諧謔の畫に在り、而して世人の一蝶の畫を賞讃する所も亦多く此に在るが如し、されば端謹なること此畫の如きものは、世人に賞讃せられざらんも知る可らざれども、一蝶にして若し這般端謹の傑作なくんば、焉んぞ能く狩野に對峙して一世に雄視するを得んや

WATERFALL AND SWALLOWS.

(A set of three Kakemono, slightly-coloured; each, 3 feet 2⅞ inches by 1 foot 6 inches.)

BY ITCHÔ HANABUSA.

OWNED BY VISCOUNT MASANAO INABA.

(COLLOTYPE.)

Itchô was born in 1652 in Ôsaka in the family of a physician to a feudal lord. When he was fifteen years old, he went to Yedo (now Tôkyô) and became a pupil of Yasunobu Kanô. Among his intimate friends were several men of renown: Genryû, famous for calligraphy, Bashô, Kikaku, Ransetsu, lyric poets, Sômin Yokoya, an artist in gold work, and others. He himself studied writing with Genryû and poetry with Bashô, and his highly cultivated taste is indicated by the technique of his paintings. In 1698, when he was forty-seven years of age, for some cause or other he was exiled by the Shôgun to Miyaké island where he remained for twelve years. The pictures painted during his exile are much admired as the work of Shima Itchô ("Itchô of the Island"). In 1709, he was permitted to return to Yedo. One fine autumnal day, while yet on the island, he saw a butterfly sailing and playing gracefully in his garden; and as it was so attractive to him, he seized a brush and began to paint a picture of the beautiful creature. While he was thus engaged a messenger, with a pardon from the government, was announced to him. He was so glad that he changed his name, Shinkô Taga, to Itchô Hanabusa (Hanabusa meaning the 'calyx of a flower' and Itchô, a 'single butterfly'). He lived in Fukagawa, Yedo, until he died in 1724 at the age of seventy-three.

The influence of Tannyû Kanô (1602–1674) in the 17th century was so great that almost all the artists of the period conformed to the prevailing fashion in imitating the well-established and aristocratic style of the Kanô School. In fact there was no one who would attempt to open a new field for artistic activity in the country. It was at such a time that Itchô, raising himself above the ordinary urban life and combining his plebian ideas with his artistic taste, made a name in Yedo and added a splendour to the artistic world of the Shôgun's capital. Though his success was principally due to his energetic character and extraordinary talent, it was nevertheless the growing fondness of the Genroku period for the fine arts that crowned him with his greatest glory; for people were beginning to forget the warcries of the Keichô and the Genwa periods and to indulge in the luxury that is natural in time of peace.

The set of three pictures here reproduced depicts a waterfall,—the right and left Kakemono showing the upper and lower streams of the cataract with swallows flying over them. The design is so ingenious and the handling is so healthy and active, that it is, no doubt, one of Itchô's masterpieces of this kind. As he is said to have learned the principles of art from Yasunobu Kanô, it is no wonder that these pictures show a trace of the influence of the Kanô School. What he most excelled in was caricature in general, and it is in this department that people admire him most. A purely artistic conception like this set of Kakemono may not satisfy the expectation of those who are interested in general art, but it is because they are exceptional that we introduce these pictures to show his skill also in this line of drawing.

瀧川幾太郎（圖）『人物畫譜』

（一）

（明治三十七年）

三種、計各四枚、合計十二枚。

（西園寺公爵）

（一）

（明治三十七年）

（一）

（明治三十七年）

（一）

（明治三十七年

宇治橋姫物語畫卷(紙本着色)　住吉如慶筆

全一卷中の二段

(全長三丈七尺五分、竪幅一尺一分)

東京片野邑平君藏

土佐光信(第十五、六世紀の交頃)、先代の筆意を綜攬して大に家風を發揚し、土佐家中興の聲名を博したりと雖も、其一たび逝くや、後繼に人なく、古土佐の畫風陵夷して將に亡びんとす、此時に當り、たま〳〵光起(元和三年—元祿四年卽ち西曆一六一七年—一六九一年)の出づるあり、非凡の天才を揮ひ、光信以來の頽勢を挽回せんと試みしも、而も其畫は寧ろ古土佐を去つて、却て狩野氏に近づけるの觀あり、其他の土佐派中の諸子に至りては、皆碌々の徒にして殆んど言ふに足る者なし、此時に方り、一意專心純粹なる古土佐の風格を恢興せんとしたる者獨り如慶及び子の具慶ありしのみ、其技倆は未だ古名匠の堂奧に達する能はざりしと雖も、よく舊時の面目を維持し、人をして古土佐の風格反つて住吉家に傳はれりと云はしむるに至れり」如慶、名は廣通、土佐光吉(天文八年—慶長十八年卽ち西曆一五三九年—一六一三年)の次子なり、後水尾天皇、住吉法眼慶恩(第五冊に其傳あり)の後なきを惜み、廣通が能手の聞えあるを以て、勅して住吉繪所を興さしめ給ふ、後西院天皇また住吉の稱を賜へりと云ふ、寛文元年(西曆一六六一年)剃髮して如慶と號し、法眼に敍せらる、同十年(西曆一六七〇年)六月二日歿す、年七十三

橋姫物語畫卷は、畫詞共に各六段あり、詞書は各段皆別筆にして、第一段は權太納言飛鳥井雅章卿(延寶七年卽ち西曆一六七九年、六十九歳にて薨ず)、第二段は准大臣廣橋兼賢卿(寛文九年卽ち西曆一六六九年、七十五歳にて薨ず)、第三段は權太納言藪嗣良卿(承應二年卽ち西曆一六五三年、六十一歳にて薨ず)、第四段は參議竹屋光久卿(貞享三年卽ち西曆一六八六年、六十二歳にて薨ず)、第五段は民部卿倉橋泰吉卿(寛文十年卽ち西曆一六七〇年、七十二歳にて薨ず)、第六段は左中將冷泉爲清卿(寛文八年卽ち西曆一六六八年、三十八歳にて薨ず)各〻之を書し、外題は妙法院宮堯然法親王(寛文元年卽ち西曆一六六一年、六十一歳にて薨ず)の御筆に係れり、畫は卽ち如慶の一筆にして、茲に出せるものは其初末の兩段なり、筆法精緻、設色華麗にして、配合の妙を極め、古土佐の風趣掬す可きを覺ゆ、蓋し如慶作中の優品なり、尤も珍重す可し

ILLUSTRATIONS TO THE STORY OF THE LADY HASHIHIMÉ.

(Two portions of a roll, coloured; 36 feet 8⅞ inches by 1 foot.)

BY JOKEI SUMIYOSHI.

OWNED BY Mr. SATOHIRA KATANO, TÔKYÔ.

(COLLOTYPE.)

Hashihimé Monogatari is a novel having a celebrated lady for its heroine and principal character. The roll, including both text and illustrations, contains six chapters, two sections of which are here reproduced. The text was written by six noblemen, who died between 1653 and 1686, the title by Prince Gyônen of the temple, Myôhô-in, Kyôto. The illustrations to the tale are by **Jokei**, the head of the Sumiyoshi School. The manner of handling is fine and minute, and the colouring is beautiful and in perfect harmony; the artist bringing out in this effort the most authentic style of the old Tosa School. It is, doubtless, one of his masterpieces. The transmission of the technique of the old Tosa School was interrupted by the death of Mitsunobu (end of the 15th century or beginning of the 16th), whose artistic activity had created a revival of the art. It was Mitsuoki (1617–1691) who tried his best to check the decline of the school, but his style was not exactly that of Tosa, being rather Kanô in taste and spirit. Besides him there were no artists worthy of mention in the school. Jokei and his son Gukei were active in restoring the authentic style of the Tosa artists. Jokei was the second son of Tosa Mitsuyoshi (1539–1613). On hearing of his skill and talent, Emperor Go-Midzuno-o commanded that he should be adopted as the heir of Keion Sumiyoshi (see VOL. V.), for the latter had left no son, and he was appointed head of the Sumiyoshi Bureau of Art. People are wont to say that the old Tosa art was handed down to the Sumiyoshi School. Jokei died in 1670, aged seventy-three.

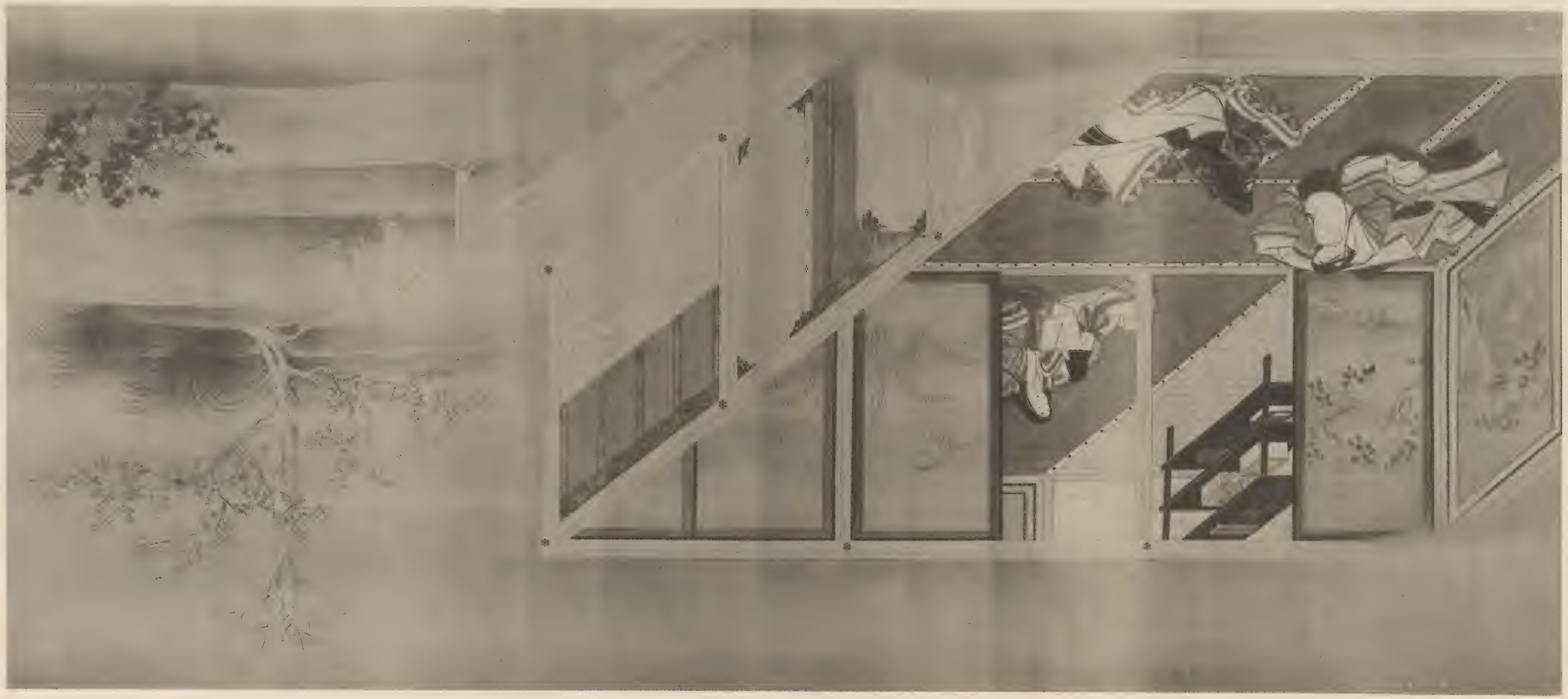
宇治評論欄外書(乃)　朴吉味覚論

全一巻中の二類

(全量三ヶ大ヶ五ヶ五ヶ)

東京有恒堂本店藏

述べた土沙の風動中の彫品は、蓋し味覚評の一種なるべし。定本は味覚の面倒なる。筆者は解嘲の一筆に、定本十一冊に蓋し、六十一冊に別刊の味覚の嘲笑の一筆に、定本十一冊に別刊の味覚の嘲笑の一筆に、定本十一冊に別刊の味覚の嘲笑の一筆に、定本



觀世音菩薩應現圖(絹本着色)　僧鶴洲筆

屏風二雙張附四十枚中の二枚

(各竪四尺七寸六分、横一尺八寸八分)

東京音羽眞言宗大本山護國寺藏

觀世音は一切衆生の苦惱困厄を救ひ、これに利益を加被せんと誓へる大慈大悲の菩薩にして、人若し一心に觀世音を念ずるあらんか、菩薩の妙智力は忽ち其苦難を救濟す可しと云ふ、而して其方所は元來無量無邊なれども、假りに其濟度の應現を人格的に表示し、これを三十三身と名づく、茲に出せるものは卽ち其應現身と妙智力との圖にして、第一は經に所謂應さに聲聞身を以て得度す可きものには卽ち聲聞身を現じて說法すと云ふを畫けり、上部の圓相中、巖に倚り數珠を執るもの卽ち聲聞身の本地たる觀世音にして、下部は聲聞の爲めに說法する其應現身なり、又第二の上部圓相中、觀音の鯉魚に乘り、下部風電雷の三神が風雨を降し、電を閃かし、雷を轟かすの處、兩個の人物、愴惶として走避するの圖は、經に所謂、大電雷暴風雨の時と雖も、彼の觀世音を念ずれば直ちに消散す可しと云ふ法威悲力を示せるものなり

鶴洲は住吉廣通(法名如慶、慶長三年—寬文十年卽ち西曆一五九八年—一六七〇年)の次子にして、廣澄(法名具慶、寬永八年—寶永二年卽ち西曆一六三一年—一七〇五年)の弟なり、名を廣次又は廣夏と云ひ、出家して鶴洲と號す、讚州高松の祥福寺を開創せり、享保十六年(西曆一七三一年)正月元日入寂す、年八十二(或は享保十九年、九十二歲にて歿せりとも云ふ)、鶴洲、幕府の繪師住吉家に生れたりと雖も、父兄の如く畫事を以て專ら己の任と爲さず、夙に佛門に歸し、讀經三昧を以て一生を終りたる人なれば、其技固より父兄に及ばざりしも、而も作る所の畫頗る雅趣の掬す可きものあり、唯、其筆致、彼等の如く精巧緻密ならざりしと雖も、人物の面貌及び山容水態の如き、流石に家法を失はず、設色亦頗る華麗なり、鶴洲屢〻三身の畫に筆を染めたりと見え、讚岐の法然寺、攝津の廣智寺等にも亦此れと同樣の圖畫を襲藏せり、蓋し彼れは觀世音の妙智力を信仰すること深く、隨て其應現を圖するに於て特に造詣の深かりしを知る可し

INCARNATIONS OF AVALOKITEŚVARA.

(Two of a set of forty pictures, coloured; each, 4 feet 8½ inches by 1 foot 10½ inches.)

BY KAKUSHÛ.

OWNED BY THE TEMPLE, GOKOKUJI, OTOWA, TÔKYÔ.

(COLLOTYPE.)

Avalokiteśvara, as is taught in the chapter on Samanta-mukha in the "Lotus of the True Law," manifests himself on earth in thirty-three different incarnations, as circumstances require. The pictures here reproduced represent two of the thirty-three: the first is that of a Śrâvaka (personal disciple of Buddha), preaching to other Śrâvakas; the figure above, in the circle of bright clouds, being Avalokiteśvara in his original form. In the second picture, he appears riding on a fish in a river while the gods of storm, thunder, and lightning are causing rough weather. It is said that if people who are afraid of such natural phenomena, will pray to Avalokiteśvara, he will not fail to hear and to rescue them.

Kakushû, the artist, was a priest: he founded the temple, Shôfukuji of Sanuki, and died in 1731, aged eighty-two. Though he was the second son of Hiromichi (Jokei) of the Sumiyoshi School, he did not turn his attention to art, as his father and his elder brother (Gukei) had done, but became a priest and devoted his whole life chiefly to the study of sacred books. His skill was, therefore, not equal to that of his father or of his brother, yet he seems to have been well versed in the art-methods and tastes of his own family; in the handling of personal figures and their surroundings; and in colouring, which—in his case—is extremely beautiful and attractive. He must have been especially fond of the incarnations of Avalokiteśvara, for pictures by him, similar to those here reproduced, exist in other temples, Hônenji, of Sanuki, and Kôchiji, of Settsu. This fact seems to be proof of his devotion to that particular saint.

INCARNATIONS OF AVALOKITEŚVARA.

(Two of a set of forty pictures, coloured; each, 4 feet 8½ inches by 1 foot 10½ inches)

BY KAKUSHU.

OWNED BY THE TEMPLE GOKOKUJI OTOWA, TOKYO.

(COLLOTYPE.)

Avalokiteśvara, as it is taught in the chapter on Sanskrit-multiple in the "Lotus of the True Law," manifests himself on earth in thirty-three different incarnations, as circumstances require. The pictures here reproduced represent two of the thirty-three: the first is that of a Śrāvaka (personal disciple of Buddha), preaching to other Śrāvakas; the figure above, in the circle of bright clouds, being Avalokiteśvara in his original form. In the second picture, he appears as a god in a river while the gods of storm, thunder, and lightning are causing rough weather. It is said that if people who are afraid of such natural phenomena will pray to Avalokiteśvara, he will not fail to hear and to rescue them.

Kakushu, the artist, was a priest: he founded the temple Shōhōkuji of Sanuki, and died in 1721, aged eighty-two. Although he was the second son of Hinoharai (Lord) of the Sanriyoshi School, he did not turn his attention to art, as his father and his elder brother (Lord) had done, but became a priest and devoted his whole life chiefly to the study of letters and his elder brother (Lord) had done, but became a priest and devoted his whole life chiefly to the study of letters and his elder brother (Lord) had done, but became a priest and devoted his whole life chiefly to the study of sacred books. His skill was, therefore, not equal to that of his father or of his brother; yet he seems to have been well versed in the art-methods and tastes of his own family; in the handling of personal figures and their surroundings; and in colouring, which—in his case—is extremely beautiful and attractive. He must have been especially fond of the incarnations of Avalokiteśvara; for, besides the two reproduced, exist in other temples, Honzan, of Sanuki, and Kōshū, of Sōshū. This fact seems to be proof of his devotion to that benevolent saint.

観世音菩薩三十三変化之図　竹鶴作

東京谷区護国寺大本山護国寺蔵

（縦四尺八寸七分　横一尺八寸七分）

和風二重遠近画法

観世音菩薩は法華経普門品に曰く、「若し国土に諸難あり、人民十方に恭敬して観世音菩薩の名を称せば、是の観世音菩薩は、よく衆生の一心に称名すれば、観世音菩薩、即ちその音声を観じて、皆解脱を得しめん。若し三千大千国土に満ちて夜叉・羅刹、まさに来りて人を悩ませんとするも、聞いてこれを称せば、諸の悪鬼は、なお能く正眼をもって、これを視ること、あたわざるがごとし。」と。

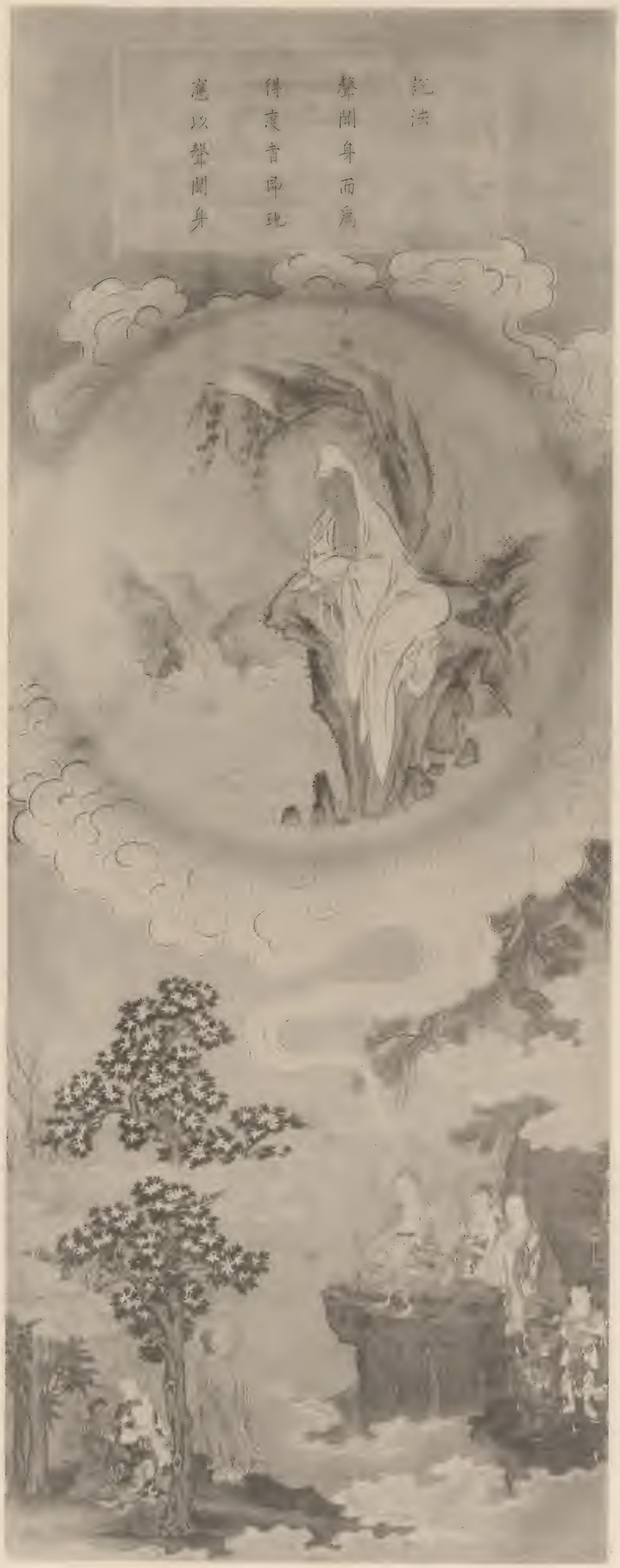
本図は、観世音菩薩の三十三変化の内、二図を選んで、一図は、聖人の姿で、説法の場面を、他の一図は、龍王の姿で、雷雨の場面を、それぞれ、表現したものである。

前者は、中央に、光輪を背負った、観世音菩薩が、坐している。その周囲に、聴衆が、坐している。

後者は、中央に、観世音菩薩が、坐している。その周囲に、雲が、立ちこめている。

竹鶴は、讃州、正法寺の、開山、竹鶴和尚の、次男として、生まれた。

竹鶴は、兄、竹鶴和尚の、弟子となり、剃髪して、竹鶴と、号した


說法
聲聞身而爲比丘
得度者即應以聲聞身

雲雷鼓掣電
降雹澍大雨
念彼觀音力
應時得消散

花鳥圖(絹本着色)　支那清人沉南蘋筆

六曲屏風張附十二枚中の二枚

(各竪三尺二寸二分、横一尺五寸九分)

伯爵伊達宗基君藏

沉南蘋の名は夙に我畫界に喧傳せらるれども、其傳歴に至りては、唯、僅に名は銓、字は衡齊、清國吳興(浙江省湖州府)の人、享保十六年(西暦一七三一年、又一説に享保六年なりとも云へり)始めて長崎に來り、居ること三年にして歸りたりと云ふの外、更に畫史の之を詳傳せるものなし、蓋し南蘋素より本國に於て一代の大家と稱せられ、而して畫史に大書せらるる可き程の人にはあらざりしなる可く、恐らく長崎來舶の清客中丹青に精しかりしの人たりしに過ぎざらんか、而も滯留三年、將に歸國の途に上らんとするや、悉く其得たる所の金帛を散じて知友に給したりと云へば、彼れが尋常一樣の清人と其選を異にしたるを知る可し、南蘋の最も得意とせし所は花卉翎毛に在り、而して設色頗る妍麗潤澤なりしを以て、能く時目を懌ばせり、且つ彼れの來朝したる時は、恰も我畫界の局面將に一變せんとするの機運に際會し、其寫生的畫風おのづから此新機運に投合せしが故に、忽ちにして一世を風靡し、海内の畫家爭ふて其門に趨り、其法を學びしが、熊代繡江(名は斐、字は洪瞻、長崎の人)の如きは實に其最たるものなり、斯くの如くにして南蘋の畫風は益〻四方に布き、遂に圓山應擧(享保十八年—寛政七年—一七三三年—一七九五年)の如き大家も、其畫法に基きて一新派を開創するに至れり、されば南蘋が我畫界に貢獻したるの功は大且つ偉なりと謂ふ可きなり

茲に掲ぐる二圖は、六曲屏風張附中の二枚にして南蘋畫中の傑作なり、第一圖は落款に見ゆる如く、乾隆三年(西暦一七三八年)に北宋名家の筆を摹倣したるものにして、雌雄の孔雀が潺湲たる溪流に臨み、其雄の水面に向て己が金翠の美影を窺ふが如き、情趣濯々掬す可きものあり、又第二圖は新緑漸く滴らんとする柳樹の邊に數羽の燕子嬉々として飛翔するの狀態、寫し來て咄々眞に迫れり、彼れが能く應擧等の如き寫生派の模範となりたること洵に偶然にあらずと云ふ可し

FOLIAGE AND BIRDS.

(Two of the Pictures on a pair of Folding Screens, coloured; each, 3 feet 2½ inches by 1 foot 7 inches.)

BY CHEN NAN-PIN (CHINESE).

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

The name of **Chen Nan-pin** is very familiar to our artists, yet but little of the history of his life is known to us. He was a native of Wu-hsing in Che-chiang, China. He arrived at Nagasaki in 1731, and returned home after three years' stay in Japan. He may not have been a great artist, but that he was not an ordinary Chinese is shown by the fact that he made a large fortune during his stay at Nagasaki, and that—on the eve of his departure for his home—he distributed all he had among his Japanese friends. His great skill was displayed in depicting flowers and plants, animals and birds. The artists of Japan seem to have felt the need of just such a master as Chen Nan-pin, for at the time of his arrival there was a growing tendency amongst them toward the realistic school. Pupils thronged to him, some of whom afterward distinguished themselves in the world of art: among these the chief was Kumajiro Yûhi, of Nagasaki. Nan-pin's beautiful and thick colouring, in copying life, seems to have suited the taste of the time. It was as a result of his influence that Ôkyo Maruyama (1733–1795), the greatest of our realistic artists, inaugurated a new era in Japanese pictorial art.

The two pictures here reproduced are classed with Chen Nanpin's masterpieces. Both bear his signature and are dated the third year of Chien-lung (1738). The first depicts a pair of peafowl about to drink at a rivulet: Nan-pin himself says that he painted this in imitation of the work of an artist of the Northern Sung. The second presents a sketch of a willow tree and some flying swallows. These works are indeed worthy of the forerunner of the famous Ôkyo School.

支那畫人傳南蘋筆

六曲中幅風景圖十二枚

（各縱三尺二寸七分，橫六尺三寸）

前田侯爵家藏

前田侯爵家藏の六曲中幅風景圖十二枚は，享保十六年(西暦一七三一年)に江戸藩邸に於て作られたものである，其筆致は南蘋の特徴を遺憾なく發揮せるもので，之は南蘋の門人中最も優秀なる者の一人たる鶴亭の筆である，鶴亭は南蘋の大作を模倣するのみならず，南蘋の作品中に見る能はざる獨創的の新味を加へ，南蘋の作品に見る能はざる獨創的の新味を加へ，南蘋の作品に見る能はざる獨創的の新味を加へ，南蘋の作品

四季山水圖雙幅(絹本墨畫)　曾我蕭白筆

(各竪三尺四寸、横一尺一分)

東京片野邑平君藏

曾我蕭白(天明三年卽ち西暦一七八三年歿す)は前冊にも述べたる如く、圓山應擧(享保十八年—寛政七年卽ち西暦一七三三年—一七九五年)と時を同うし、之と對抗して優に畫界の覇權を爭ふに足るの技能を有しながら、傲岸不羈の氣象は遂に京洛柔媚の俗に投ぜず、一生を空しく轗軻不遇の間に送り、應擧をして獨り盛名を擅にせしむるに至れり、而して不遇失意の極、天下を罵倒し、一世を睥睨し、故らに其行を狂にし、其筆を奇にし、以て纔に滿腔の不平を遣りしもの、如し、嘗て人あり、蕭白に問ふて曰く、近時何等の快事あるやと、蕭白答へて曰く、我が材を以てして尚且つ用ゆるに由なく、區々として丹青の末技に從ふ、世間將た何の快事かあらんと、以て其不平の情內に鬱勃たりしを知る可く、亦其畫に覇氣の溢るゝ所以をも察す可し、然れども蕭白は其行爲の狂人に類せしのみにて、而も其心の眞に狂せるにはあらざりしかば、時に或は平靜沈着の作を出し、毫も粗放怪詭の態なきものあり、玆に揭ぐる四季山水圖の如き卽ち其一例なり、甲は春秋の二景を寫し、乙は夏冬の兩風光を描く、纖月淡き處雁影長く横はり、崖下江頭の小屋中、愁ひて未だ睡らざるの遊子あるは卽ち秋夜の景にして、烟霞樓閣を罩め、翠松梅花相映發せるは是れ春晝の圖なり、更に又寒林塔影朦朧として滿目の風光おのづから蕭索たるは卽ち冬時の景にして欄に凭りて立てば波影楹に浮み、高く湘簾を捲けば崖樹蓊鬱涼風座に生ずるの水樓あり、韻士の馬を驅つて之を訪ふものは是れ夏景の圖なり、一幅の中に各二景を合寫し、且つ四季の景致を巧に錯綜せしめ、自然に遠近濃淡の配合を妙ならしめし處、筆者の用意周到なる眞面目を窺ふに足り、筆致亦沈着にして頗る平生の畫に異る所あり、蕭白作中此畫の如きは、蓋し稀れに覯るの逸品なり

LANDSCAPES.

(A pair of Kakemono, monochrome sketches; each, 3 feet 4½ inches by 1 foot 1⅛ inches.)

BY SHÔHAKU SOGA.

OWNED BY Mr. SATOHIRA KATANO, TÔKYÔ.

(COLLOTYPE.)

Shôhaku Soga (died in 1783) was, as is said in VOL. VI., a contemporary of Ôkyo Maruyama (1733–1795). While he was by no means inferior to the latter in artistic ability and skill, he was not so popular because his self-conceit and love of independence did not conform to the tastes of the luxurious and effeminate citizens of the Imperial capital. While Ôkyo was flourishing as the founder of a new school of art, Shôhaku was leading a bohemian life, wandering over the country and looking scornfully at all that was going on in the world. His discontent seems to have possessed him so completely as to cause him to affect an eccentric manner and to paint the curious, often fantastic, designs which we sometimes see in his work. A friend is said to have asked him what pleasure all this afforded him? He replied:—"My real ability is appreciated by no one, and I have to fall back upon my trifling accomplishment of being able to paint. Do you think there can still be any true pleasure for the wretch that I am?" These words will account for the fact that some of his paintings indicate his self-conceit and ambitious spirit. But that he was not altogether a fanatic can be seen from several of his pictures, which are regular and harmonious in design and very profound in taste. The landscape sketches here given are good examples of this kind. The first depicts two widely differing scenes on one canvas: an Autumnal moonlight evening and the flowery Spring. The second shows us even a greater contrast: the landscape of a cold Winter's day above, and a mid-Summer scene below. The characteristics of the four seasons are thus brought out conspicuously, while perfect harmony exists throughout: hills, stretches of water, trees, houses, rocky ridges, boats, etc., being distributed in perspective, and the shades of colour being exceedingly well applied. The designs are healthy and ingenious, and the use of the brush is firm and gentle, yet marked by careful attention to every detail in the handling of the subject: quite unlike Shôhaku's usual bold style. On the whole, these pictures indicate the sober, unaffected side of his character and are, undoubtedly, his masterpieces.

四季山水圖卷(部分)　村岸靄山筆

(縱一尺一寸、橫一尺五寸四分)

東京有賀萬平君藏

寸夙靈四次郎三郎氏の家の何れかに生れたものであらう。一十八人三名程で三百餘年以前の作品である。此卷は一名一百餘年前の作品である。此卷は一名一十八人三名程で三百餘年以前の作品である。此卷は一名一十八人三名程で三百餘年以前の作品である。此卷は一名一十八人三名程で三百餘年以

會我二部入道暉雄圖

瀑布圖(絹本着色)

松村景文筆

(三幅對、各竪三尺九寸六分、横一尺五寸八分)

子爵秋元興朝君藏

茲に出せる圖は、京都洛西嵯峨天龍寺の西なる龜の尾山(又は龜山と云ふ)に在る瀑布の春夏秋三時の景を描けるものなり、龜の尾山は嘗て後嵯峨(寛元元年―同四年卽ち西暦一二四三年―一二四六年在位)、龜山(文應元年―文永十一年卽ち西暦一二六〇年―一二七四年在位)兩天皇の離宮を營みて住ませ給ひし舊跡にして、吉野の櫻樹數多を移し植ゑられしと云ふ、而して古來ゑば〳〵詩歌の題目に上れる名勝なり

松村景文、通稱は要人、字は士藻(又は子藻に作る)、華溪と號す、京都の人にして吳春(文化八年卽ち西暦一八一一年に歿す、第四冊雪景雨景圖說明參看)の季弟なり、畫法を兄に受けて多年錬磨研究し、遂に妙處に臻る、畫く所の花卉、翎毛、山水、人物等皆頗る當時に賞讚せられたりと云ふ、天保十四年(西暦一八四三年、或は云ふ其翌年)四月廿六日歿す、年六十五、顧ふに景文は近世の一名家にして、能く家兄を助けて四條派を大成し、斯派の翹楚となれり、茲に出せる圖を見るに、阿兄の如く才鋒筆端に顯はれずと雖も、而も墨痕豐潤にして筆致淸秀、且つ宛として應擧の趣を傳へ、風韻極りなきの處阿兄と雖も遽かに凌駕し難きの妙あるを覺ゆ、蓋し景文作中の尤品と稱す可き物なり

圖上の讚は各別筆にして、中幅(夏景)は九條尙忠公、左幅(春景)は近衞忠熙公、右幅(秋景)は伏見宮邦家親王なり、尙忠公は寛政十年(西暦一七九八年)七月十五日生れ、從一位關白太政大臣に敍任せらる、忠熙公は文化五年(西暦一八〇八年)七月十四日生れ、從一位、左大臣、關白となり、高壽を以て先年薨去せらる、伏見宮邦家親王は享和二年(西暦一八〇二年)十月廿四日降誕、光格天皇の御猶子となり、上野太守に任じ、三品に敍せられ、落飾の後禪樂法親王と號し給へり、景文の畫、此等顯貴の讚詞を得て、更に一段の光彩を放つものと云ふ可し

WATERFALLS.

(A set of three Kakemono, coloured; each, 3 feet 11⅛ inches by 1 foot 6¼ inches.)

BY KEIBUN MATSUMURA.

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

The pictures here given represent the three seasons (spring, summer, and autumn) at the waterfalls of Kameyama, west of Kyôto. This region was a favourite resort of Emperor Go-Saga (1243–1246) and of Emperor Kameyama (1260–1274), both of whom had a detached palace there and planted many cherry-trees brought from Yoshino, a locality noted for its cherry-flowers. Since those days Kameyama has often been the subject of poems.

Keibun Matsumura of Kyôto was the youngest brother of Goshun Matsumura (died in 1811, see VOL. IV.) and having learned the principles of art from the latter, he made a name for himself by painting flowers, human figures, and landscapes. He died in 1843, aged sixty-five. These pictures are, doubtless, his masterpieces; the use of the brush being gentle and the handling of it deep and firm. They are quite as spirited as the work of his brother and suggest a resemblance to the style and taste of Ôkyo. The co-operation of his brother must have been indispensable to Goshun in establishing the position of the Shijô School of artists.

The poems over the pictures were written by different persons:—That for the centre one (summer) by Prince Naotada Kujô, a Minister of State (born in 1798); that for the right-hand one (spring) by Tadahiro Konoyé, another Minister of State (born in 1808); and that for the left-hand one (autumn) by Prince Fushimi (born in 1802).

鮮市圖(掛本)

(三面參照、第一頁七六六頁)

朱印馬遠吳越圖

Kaihin Matsumura of Kyoto was the youngest pupil of Gosshu Matsumura (died in 1811, see vol. iv.) and having learned the principles of art from the latter, he made a name for himself by painting flowers, human figures, and landscapes. He died in 1842, aged sixty-five. These pictures are, doubtless, his masterpieces; the use of the purest pains-taking touch and the handling of it deep and firm. They are quite as spirited as the work of his master and suggest a resemblance to the style and taste of Okyo. The co-operation of his pupils must have been indispensable to Gosshu in establishing the

OWNED BY VISCOUNT OKITOMO AKIMOTO.

BY KEIBUN MATSUMURA.

(A set of three Kakemono, coloured; each, 3 feet 11½ inches by 1 foot 9½ inches)

MATERIALS.

position of the Shijo School of artists.

The poems over the pictures were written by different persons:—First for the centre one (summer) by Prince Arisugi Kiyo, a Minister of State (born in 1678); that for the right-hand one (spring) by Tadahiro Konoye, another Minister of State (born in 1808); and that for the left-hand one (autumn) by Prince Fushimi (born in 1805).

千個体吳越遊戯圖

(寛政十七年刊、縮一頁七五六頁參照)

鮮市圖(掛本)は京都の畫人松村景文の門人である松村景雄の畫である。景雄は文政年間に出版された圖山及水圖の作者として知られ、又天保年間に出版された千個体吳越遊戯圖の畫者でもある。景雄は文政年間に景文の門人となり、景文の死後は其の遺業を繼ぎ、其の畫は師の筆法に似て、深く且つ強い。景雄の遺作は多く山水圖であるが、人物畫にも長じ、特に美人畫に優れ、其の筆法は師の筆法に似て、深く且つ強い。景雄の遺作は多く山水圖であるが、人物畫にも長じ、特に美人畫に優れ、其の筆法は師の筆法に似て、深く且つ強い。

本圖は三幅一組の掛物で、夏(五月)の景を描いたものである。中央の人物は、王羲之の子、右軍の名を有する公子である。右軍は書を愛し、鵝を愛したと傳へられる。右軍の書は、後世の書道に大影響を與へた。右軍は、

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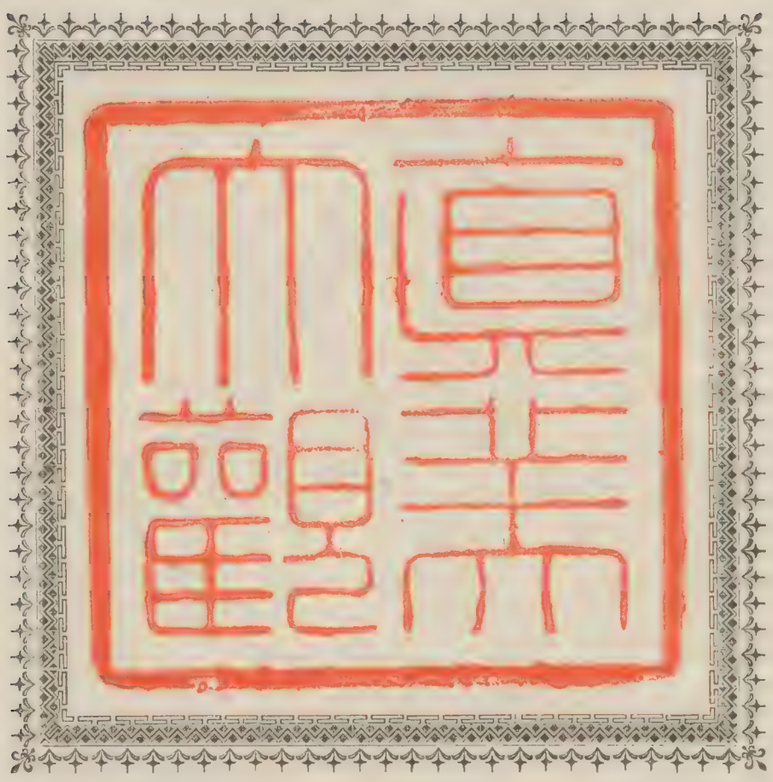

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